

THE "CONDER" TOKEN COLLECTORS JOURNAL

THE PROCEEDINGS OF THE "CONDER" TOKEN COLLECTORS CLUB.



Middlesex D&H #217

Middlesex D&H #208

Middlesex D&H #232

(The above illustrations were copied from Dalton & Hamer's Plates, the original edition, Part IV, 1912).

VOLUME III NUMBER 4

DECEMBER 15, 1998

CONSECUTIVE ISSUE #10

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Tokens "ex Noble" designated by bold type.

BUCKINGHAM 23 - WM; Unc, obv tin pest on rim at 9:30 & 3:00	\$59
CHESHIRE 31 - Nice EF	\$16
... 35 - Nice AU	\$25
... 72b - EF/AU, tiny obv scratch	\$25
ESSEX 10 - St. I; Unc	\$35
... 10 - St. II; AU, obv spot	\$19
HAMPSHIRE 46 - Nice AU	\$79
... 49 - AU, usual heavily rusted obv	\$95
... 60a - VF	\$12
... 89 - AU/Unc, traces of red	\$25
KENT 3 - R & B Unc	\$79
... 28 - Dark EF	\$16
... 31 - Unc	\$79
... 35a - EF	\$12
LANCASHIRE 58 - EF	\$19
... 58 - Nice R & B Unc, obv edge dent	\$55
... 67 - Nice AU	\$25
... 126 - Choice VF, rev die flaw	\$29
MIDDLESEX 39 - with date; EF	\$19
... 71 - Nice P-L Unc, tiny obv pit	\$65
... 132 - AU/Unc, flan flaw in center	\$79
... 177 - Gilt; Nice AU/Unc	\$95
... 207 - WM; Grey VF	\$29
... 216 - P-L Unc, bronzed, obv scratches	\$59
... 257a - AU	\$17
... 296 - VF/EF	\$12
... 336b - EF	\$35
... 345 - Unc, 3 small flan flaws	\$29
... 428 - Fine	\$29
... 468 - Nice Sharp AU/Unc, traces of red	\$49
... 473 - Choice Unc, tiny clip	\$45
... 523b - AU/Unc	\$59
... 566 - Nice Unc	\$55
... 567 - Unc, bronzed, obv rim cud	\$49
... 592a - P-L Unc, minor striking flaw	\$59
... 595 - Nice Dark Unc	\$42
... 615 - Nice P-L Unc	\$42

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\$39 each - EF or better:

Middlesex 686c, 717,
725, 735, 804c, 868, 898, 899

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701 - P-L Unc, flan impurity	(69) \$49
701 - Nice R & B Unc, flan impurity	(110) \$79
715 - R & B Unc, rev spot	(59) \$45
716 - AU, flan crack	(59) \$49
724 - P-L AU, sl weak centers	(69) \$59
729b - AU, bronzed, 2 tiny clips	(79) \$59
730 - EF, rev spot	(65) \$49
731 - Nice Unc, bronzed, scratch	(110) \$79
767 - Nice Unc, Fox face weak	(110) \$79
768 - Nice Unc, Fox forehead weak	(110) \$79
770 - Choice Sharp Unc, obv scrape	(149) \$110
772 - Choice Mostly Red Unc, sl weak centers & tiny clip	(195) \$139
772a - Near Gem Mostly Red Unc, thin arc-shaped scratch on Fox	(195) \$139
776 - Ch R & B Unc, 2 rev edge bumps	(149) \$119
778 - Ch Unc, tiny clip, flan crack	(159) \$129
790b - EF, weak centers	(69) \$59
790b - Sharp AU/Unc, bronzed, jowl flan flaw & light rev spots	(89) \$69
790b - Ch R & B Unc, weak centers	(139) \$95
803a - Ch R & B Unc, thin scratch	(149) \$110
803c - AU/Unc, light obv scratch	(59) \$49
821 - Nice Unc, flan crack, obv museum #	(110) \$89
822 - AU/Unc, bronzed, flan crack	(69) \$59
831a - AU, light hairlines	(95) \$85
833a - VF/EF, rev stain	(79) \$65
852 - Unc, light stains	(89) \$75
853 - Sharp Unc, bronzed, rev museum # & drips of spilled ink	(69) \$59
855a - VF, tiny edge nicks	(49) \$39

855a - AU, rev spots	(85) \$69
866 - Red P-L AU, cleaned	(69) \$49
866 - Nice Sharp P-L Unc, rev scratch	(89) \$69
866 - Ch P-L Unc, tiny rev nick	(149) \$110
866a - Ch R & B Unc, obv neck spot	(229) \$149
866a - WM; Unc, dent	(149) \$95
866a - WM; Unc, smaller dent	(179) \$129
868 - Nice Unc, bronzed, weak centers	(95) \$75
869 - Ch P-L Unc, obv flan flaw	(149) \$119
871 - R & B Unc, obv spot	(69) \$49
871 - Nice Colorful P-L Unc, flan impurity	(119) \$89
876 - Nice Unc, 2 rev spots	(59) \$49
895 - Ch Mostly Red Unc, small obv scrape at 9:00, a few light spots	(129) \$95
... 953 - Nice Unc	\$29
... 996a - Unc, lacquered, small spot	\$95
... 998 - Nice Unc, light obv edge dent	\$59
... 1002 - EF, typical weak centers	\$59
... 1038a - AU/Unc, rev flan streak	\$95
NORTHUMBERLAND 8 - Ch Unc, spot	\$85
SOMERSETSHIRE 36c - Nice AU/Unc	\$25
... 40 - R & B Unc, sl weak centers	\$25
... 50 - Nice AU	\$22
... 65 - Sharp AU	\$29
SUFFOLK 10 - Proof, cleaned	\$95
WARWICK 120 - Unc, bronzed, rim flaw	\$49
... 181 - Brass; Proof, cleaned	\$49
YORKSHIRE 57 - EF	\$35
... 69 - AU, cleaned & retoned	\$75
ANGLESEY 252c - EF, lacquered	\$69
DUBLIN 244 - EF, silvered	\$59
WICKLOW 8 - Nice Mostly Red Unc	\$59
... 72 - Ch R & B Unc, rusted dies, light rev spot	\$59

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INTRODUCTION

This issue of our journal will (I'm sure) be received well by all members. Articles submitted by you get better and better, and our journal becomes more and more charming and interesting as time goes on. Richard Bartlett has written an exceptional article for this issue describing his recent adventures in England. Richard has also written a cover letter to me (also published herein), which I see as a reminder to us that we are not all professional numismatists - and that many of us write for the journal for fun, and to share our experiences (and what knowledge we have) with the membership. Thank you Richard, your efforts are always truly appreciated! Other members who are making significant contributions to this issue of the journal are, of course, the always dependable Dr. Richard G. (Dick) Doty, David S. Brooke, and R. C. Bell. I continually hear complimentary comments about their articles. Jim Wahl returns, after a brief respite, with an extremely fine article about Thomas Paine, Tom Fredette writes about "Bridge Tokens" (an extremely worthy article), and David Vice discusses Soho Mint die technology. There are some first time contributors as well. Exceptional articles have been submitted by Allen Bennett, and John Weibel. Both of these gentlemen have put much time and effort into their respective articles, and I congratulate and thank them. Bill Seese has also submitted his first article, it's brief, to the point, and very interesting. Mike Grogan sends me interesting little tidbits from time to time, I have published his most recent find in this issue. I hope I haven't missed anything or anyone, this is a great edition!

"Coin World" has been giving each and every one of our journals rave reviews. Our thanks to these folks for recognizing our efforts. If you do not subscribe to "Coin World", I would like to (once again) recommend that you do so! It is a class publication, they're our kind of people, and they've published a number of good "Conder" token related articles recently! Many members have joined as a result of reading their reviews and articles.

John Whitmore, our recently appointed representative in the United Kingdom, has been very busy. Recently, he solicited seven (7) new members for the club from the UK, including our first two members from Scotland. Our thanks and congratulations to him, and a warm welcome to all of these new members!

Members Phil Flanagan and Cliff Fellage are working diligently on their respective projects, pursuant to motions passed by the membership at our first annual meeting. They have coordinated their efforts, and Phil has designed a club medallion which we shall distribute to the membership free of charge. He will also have a number of special medallions struck in silver, which we shall offer for sale to club members. We wish to thank those of you who gave input for the design features of the medallion. Cliff is designing a permanent membership card, which members will surely be proud to carry to coin shows, and conventions. Stay tuned for the details!

Obituary: I regret to inform you that we have lost one of our charter members. Mr. Donald L. Peifer, CTCC #36, of Pennsylvania, passed away peacefully on August 25th, 1998. His daughter, Donna, told me that "the 'Conder' was dear to Peifer's heart", and she has asked me to place a "special" notice in this issue to mark his passing. His family has made a generous donation to the club, and has decided to continue Mr. Peifer's membership in his honour. On behalf of the club, I extend our deepest sympathy to his family and friends.

My sincere thanks to all members who have sent me articles for publication during the past year. It makes my job so much easier when I don't have to worry about what it is that I'm going to publish in the next journal. Please keep them coming! I also wish to thank all of our advertisers for their strong participation this past year. Many wonderful catalogues and fixed price lists have been offered through our journal. I personally obtain a copy of every one of them. They are the essentials of a good numismatic library, and with them one is able to do one's own research. One can form one's own opinion as to value and pricing, and determine what is and what isn't frequently offered for sale. In my opinion, if you're not getting all of them, you are not soaking up all of the information available to you. One doesn't always need to buy tokens, but one always needs to learn.

ON THE COVER - Middlesex, D&H #217. On the obverse: "R. B. SHERIDAN, ESQ. M. P." (his likeness), and on the reverse: "RESISTLESS WIT WHOSE POINTED DART PIERCES CORRUPTIONS DASTARD HEART". In 1775, the Rt. Hon. Richard Brinsley Butler Sheridan, M. P. (Member of Parliament) produced (at Covent Garden) his first comedy, "The Rivals", in which he introduced Mrs. Malaprop to the stage. In this comedy, Mrs. Malaprop was a character noted for her misuse of words, and thus the origin of the words "malaprop" and "malapropism". In the last issue of the journal, on page fourteen (14), paragraph three (3), in lines twelve (12) through fourteen (14), you will find a classic "malapropism": "In fact I can remember prior to the evening meal mounting three large Scottish farting lots on the Saturday evening at a guest house in northern Victoria on our way to Melbourne for viewing". This is very embarrassing, but I shall ask if you would care to cross out the word "farting", in your copy of the journal, and write the word "farthing" above it. My explanation for this error is that I retyped the article because Mr. Jim Noble had faxed it to me, and fax copy doesn't reprint very clearly. I assure you, however, that Mr. Noble used the correct word in his text, and the "malaprop" was all mine. I proof read the article a number of times, and I swear that I saw the word "farthing" each and every time. My word processor has a spell check system, but since the "misused" word ("farting") was spelled correctly my word processor (obviously loaded with "resistless wit") felt the need to - "let 'er rip"! I did not offer an apology for the possibility of such an error - I do so now - forgive me for my "malapropos" use of this "corruption".

The next token illustrated is Middlesex, D&H #208. On the obverse: "THOMAS PAINE" (his likeness), and on the reverse: "THE MOUNTAIN IN LABOUR." Ex: 1793. Jim Wahl writes about Thomas Paine in this issue, and explains this particular token. Thomas Paine was extremely courageous, and he is included among America's most important historical figures. How important was Paine? President John Adams put it in poetic verse: "Without the pen of Paine, the sword of Washington would have been wielded in vain." Paine saw America as the land of liberty - because it was a land of low taxes. He supported this thesis with a comparison of British vs. American taxes (about 1792):

	England	America
For a family of 5	£ 14 17 6	£ 1 5 0
For a family of 6	17 17 0	1 10 0
For a family of 7	20 16 6	1 15 0

He described himself as champion of those "on whom the real burdens of taxes fall." He had a negative view of government. So much so, he said, that when the people believe that government is "some mysterious and wonderful thing, excessive revenues are obtained." But to Paine, "When a government is just, taxes are few." His most famous pamphlet, "Common Sense" (1776), began: "Government even in its best state is but a necessary evil, in its worst state it is an intolerable one." His dominant theme was that taxes produce tyranny. Revolution was necessary, said Paine, to bring about a government "less expensive and more productive," which would produce an era of "peace, civilization, and commerce." In short, when a government is just, "taxes are few"; and "the enormous expense of government has provoked men to think." He observed that there are two classes of citizens, "those who pay taxes and those who receive and live upon taxes. When taxation is carried to excess it cannot fail to disunite those two." Paine saw high taxation in European nations, unlike America, as a great evil, which he described in "The Rights of Man" (1791) as "The greedy hand of government thrusting itself into every corner and crevice of industry . . . [which] watches prosperity as its prey and permits none to escape without tribute." I have been wondering lately - is it possible that Thomas Paine's ideas are as alive and compelling today as they were over two hundred years ago?

The last token illustrated on the cover is Middlesex, D&H #232. On the obverse: A Lion and Lamb lying down together, UNANIMITY TO ALL MANKIND, and on the reverse: A Dove with olive branch beneath, PEACE AND PLENTY, Ex: 1797. Waters and Bell knew nothing about this token, except that it is extremely rare! I see its design as the perfect wish for all of you this holiday season. I send Season's Greetings and best wishes for a Happy and Prosperous New Year with this 10th consecutive issue of our journal. WA

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November 3, 1998

Dear Wayne;

Here is an article for the next "Conder" Token Collectors Journal - a travel one! I think this one should supersede the John Palmer one I sent you earlier because of its timeliness. The visit to London was in late September this year and the article answers the current letter you published by Colin Hawker, "Lunar Society; A Petulance" in the last Journal.

My intention, other than besides my love of England, in writing this article is to be a little more personal so people may know more about me and understand where these articles are coming from. A need for this became apparent with Colin's letter about the Lunar Society. I encourage and hope people will write if they discover any errors in my articles so mistakes can be corrected, and I promise not to be offended. My decision to be engrossed in the full history of these thirteen years of the tokens only started after meeting the Bobbes' several years ago. I realized it would be impossible to compete on the technical aspects of the tokens. The general background concerning the tokens had been excellently covered by R.C. Bell in his fabulous six books. (I am continually finding out daily how extensively Bell worked on these tokens.) This then left for me only the lives and events distantly related to the tokens, but I am constantly searching for less apparent and less realized connections. As I learn more about the times, and I try to learn something every day, the characters and events become increasingly fascinating.

Thank you for switching the order of the articles. Now you already have one for the spring issue!

Yours always,

Dick Bartlett



Mid #893
Spence



Mid #421
Pidcock

VISIT TO LONDON - 1998

Oh...to be able to visit London once a year! There is so much history relating to our beloved tokens in London. First I must explain, I live in Denver, Colorado and my interest in the British Provincial Tokens is specifically in their historical perspective. The thought that Edward Jenner - not found on the tokens - may have handled one of the tokens in my collection excites me. There are tens of thousands of individuals who are recorded to have lived in these times, any one of whose finger prints could have been on one of my tokens. Edward Jenner (1749-1832) was the country doctor who discovered the vaccine for small-pox. In other words, I wish to learn all about the thirteen years between 1787 and 1800 and which incidently corresponds to our nineties decade of today. It so happens British Airways just initiated non-stop air service from Denver to London the first of September, 1998. As a promotional stunt they offered some fantastic air fares of which my wife, Ann and I luckily obtained them - (\$99. one way, not including tax!) It therefore seemed an ideal opportunity to purchase historical books on my favorite subject.

I had just turned off High Holborn Street, down a narrow pedestrian alleyway, on my way to the Hunter Collection in the Royal College of Surgeons when I looked up at the street sign to see "Little Turnstile" and realized this was near Thomas Spence's old home (Mid.#893.) I also discovered later there is a "Great Turnstile" alley further up High Holborn Street. Why visit the Hunter Collection? It is an infrequently visited, medical specimen collection of preserved pathological human and animal parts in glass jars. Sounds great...ugh! Well, I wanted to see John Hunter's preserved skeleton specimen of an eight foot man. You see, John Hunter was the much younger brother of William Hunter M.D. by about ten years. William was an avid medical specimen collector, and John was sent to him to become a surgeon. John also became a specimen collector in his own right, and when William died John was able to combine the two collections - the greatest collection compiled for the late Eighteenth Century. At one point, John heard about an eight foot "giant" who was dying of consumption, and he wanted to be able to examine his cadaver. The giant, not surprisingly for those days, did not like the idea of being dissected even after death and made plans to be dumped into the Thames. Dr. Hunter planned to bribe his friends who were to dispose of his body, but when he got to the tavern for the negotiations, he discovered they wanted more money than he had brought with him. In the end he borrowed money from Pidcock, (Mid.#421) of the menagerie show fame, who had accompanied him. I assume Hunter was in the habit of obtaining bodies of exotic animals from Pidcock after they died in the menagerie. In any case, with the extra money he was able to obtain the giant's body. It is interesting to note there were two unrelated Pidcocks who ran the menagerie at one time or other. I found it impressive to stand there and have

the skeleton in its case tower over me. There are other interesting things to see in the Hunter Collection including contemporary surgical instruments, old microscopes, unusual pathological specimens and especially those deformities of the bones which are easy to preserve for over 200 hundred years. One can also travel to Scotland and look up the Hunter house in East Kilbride, the brothers home town, which is a museum now telling the story of both of the Hunter brothers. But why should Americans be interested in British historical people? While I was at the Hunter Collection I was able to learn the "American Father of Surgeons", Philip Physick, M.D.(in 1792), (1768-1837) was trained by John Hunter, (1728-1793) in anatomy.

There are lots of remnants of our token decade to be found in London such as streets with names of people of this decade or many churches found on the Skidmore and Kempson collectors tokens. (They don't tear down *sacred* houses of worship - they just fade away!) My first suggestion for a visitor to London is to go to St. Paul's Cathedral (Mid # 39) and climb the stairs to the top for a spectacular view of the city. Up there you can try to imagine the city of the 1790's. You will see several of the church spires - if you know where to look - of the older still existent 1790's churches. I next suggest you obtain a good city map and a cheap London guide. The map is absolutely necessary for walking about and the guide may be of some help in locating old structures. If you are inclined to make extensive walks try the "Wall Walk." This walk follows the remains of the old City of London's medieval wall (not much is left now.) What you will soon realize is the Skidmore gates where originally in this wall. There are signs indicating where they where, or you can figure



Mid #78
Ludgate



Mid #43
Mansion House



Mid #80
Newgate

it out by the street intersections. None of the gates as we know them from the tokens exist any longer since larger carriages, and now automobiles, got too large for the gates, and they were torn down. However, you may pass by some of the old Skidmore churches on the way. It is interesting to note, according to the Skidmore gate tokens themselves, nearly all were torn down in 1766 (Mid #73 - 79). Why in this year, is the question. Also note, Newgate was burned down in the Gordon riots of 1780. Why was this one not taken down in 1766? If you are a military history buff, you might want to visit the National Army Museum. It is a much smaller version of the better known Imperial War Museum and may be more specific to the 1793-1815 years. You take the underground to Sloane Square Station, walk down Lower Sloane Street past the Duke of York's Headquarters. After turning west onto Royal Hospital Road you will pass Chelsea Royal Hospital (Mid.#50) to get to the museum.

There is a small tank in front of it. The Duke of York's H.Q. was originally built as a school for the children of soldier's widows in 1801. Unfortunately we missed the Mansion House (Mid.# 43) On one of our underground rides while we were on the Circle Line we came to the Mansion House station, and this then reminded me I had recently bought that token. Mansion House is the residence of the Lord Mayor of London and was built by George Dance (1739-52), the father of Paul and Nathaniel Dance (1734-1811), well known artists of the 1790's. The Lord Mayor's term of office is one year and each year there is an interesting Lord Mayor's Parade which passes this Palladian structure.

Talking about artists reminds me of George Romney's (1734-1802) painting of Emma Hamilton at the Royal Maritime Museum in Greenwich. We got there this time by riding the underground and then by walking under the river Thames! We went there to see the Lord Nelson exhibition and to buy books on "wooden walls" (sailing warships.) The exhibition is full of great information, and the early painting of Emma is probable one of the best of her. The National Portrait Gallery is a must if you are interested in the times of the tokens in order to see the characters of that decade. Many of them are there - portraits made at the time they were alive - such as the red faced John Wilkinson (1728-1808 & Warw.# 332.) The gallery for the late 18th Century is on the top floor (rooms 11 through 15), and one can not only learn about the people of the portraits but of the contemporary artists who painted them. Such artists as John Hoppner (1758-1810), Gilbert Stuart (American 1755-1828) or the famous Sir Joshua Reynolds (1723-1792.) Also such sculptors as Joseph Nollekens (1737-1823) and the later Sir Francis Chantrey (1781-1841) who did several busts in the gallery. There are even portraits of contemporary portrait painters there! In one corner are some members of the Lunar Society including the chubby Erasmus Darwin, bright faced Matthew Boulton and the pensive James Watt. Most of these portraits are very well done and life-like so one can really feel you are meeting them face to face. Wedgwood and Joseph Black are in the next corner also represented by cameos. I was disappointed that a portrait of John Howard didn't seem to be available. But I was very surprised to read in the label under Mrs. Fitzherbert (1756-1837) that they admitted she was married to the Prince of Wales. Some scholars will not concede of the marriage for lack of such physical evidence as a marriage license although one was supposedly seen. Also, George III must be turning over in his grave since there was a picture, albeit a small one, of Thomas Paine in this royal gallery. Paine was an anathema to all of England from 1791-92 and afterwards with the publishing of his *Rights of Man*. Even though she died in 1767 and is not in the token decade, I must mention that there is a portrait of the very famous Kitty Fisher, a courtesan of an earlier time. This kind of prostitute reach their peak in fame and notoriety in the last two decades of the 18th Century. What is even more precious to me was being able to view several of James Gillray's (1756-1815) original political cartoons. One such Gillray cartoon was "The Political Banditti" in pristine condition and original coloring. Seeing the pint in its original, approximate 9 x 12, format one can appreciate its craftsmanship and satirical humor best. Many of the portraits are the ones often found in the various publications. But here, most often they are of life-size and in accurate full color so that there is no substitution for seeing the originals. It must be noted that I can not mention all of the portraits in the five rooms in this short article so you will just have to go see them for yourself.

Some of these wealthier aristocrats portrayed in the National Portrait Gallery at one time lived in the Mayfair district of London near Hyde Park around the time of the 1790's. Two such men who lived there in their younger days were Charles James Fox and William Douglas ("Old Q") in sumptuous dwellings. It is hard to conceive of it now but the Mayfair area was "the suburbs" of London with a pleasant countryside view during the token decade. It might be an interesting project to plot out on a map where each of them lived. On the other hand, we may remember Samuel Johnson for most of his life he was not so wealthy, and we find his home in the less fancy Holborn area several streets north of Fleet Street. It is now a museum and worth visiting to get a clear feeling for the times. I must admit a visit to his home is on my list for the next trip as we ran out of time on this stay. Naturally we had to have a night out at the London theaters, and our play - a ghost mystery - was held across the street from the Drury Lane Theater. After dinner, we walked past Covent Gardens, along Russell Street and by the Drury Lane, which by the way is a huge theater. There were four such named theaters on this historical site. David Garrick acted and managed some of the earlier ones, later became a part owner of the second one. He also was very much responsible for having one of the Drury Lanes built. But when he retired in 1776 his theater manager, Richard Brinsley Sheridan took over as owner and had the third theater rebuilt (or at least refurbished) in 1794 (Mid. #82.) Then in 1809 the theater of the token burns down, only to add to Sheridan's woes, since by now he is a broken man and has lost his seat in parliament. The last and present Drury Lane theater was built in 1812 and currently performs plays being still the oldest active theater in London. By 1812, Richard Sheridan is in unrecoverable debt and a hopeless drunkard and takes no part in the new Drury Lane. It boggles my mind to think the present building is the same one as built in 1812, and one wonders how much it has been restored. Next time in London we shall visit inside the theater. Well, after our play was out, it becomes beer imbibing time. The first pub, on the corner across from Drury Lane was named after a token decade nobleman whose name I can't recall at the time of this writing. But the second pub, at the corner of Bow Street and Long Acre, a few blocks away, was called the John Philip Kemble Pub. The Kembles were a long time family of actors which was not uncommon in those days. John P. Kemble's older sister is better known as Sarah Siddons (1755-1831), a great tragic actress and considered by some to be the best ever. Her youngest brother, Charles didn't reach his peak until the early 19th Century and never could out perform the reputations of his sister and older brother. John Philip Kemble was the most famous male actor of the 1790's before Edmund Kean (1787?-1833) superseded him and since Garrick had retired and passed away. Later in Kemble's career he became the manager of Drury Lane under Sheridan.

Another site we failed to visit - we really only had five full days in London - was to the British Museum to see their British Provisional Token collection. But after seeing Jerry & Sharon's Conder collection in Portland this last August who needs to see another! Instead we - mostly myself - spent hours going through used book stores looking for unusual biographies of token decade characters likely only to be found in England. I found a few. In total, I brought back twenty volumes one of which is a particular gem to me and which you may hear about sometime later. However, the only two I will mention here are one on

Erasmus Darwin (published in the USA!) and one on Lord Edward Fitzgerald. Darwin, the grandfather of Charles Darwin, a member of the Lunar Society is a favorite of mine. And I stand corrected that they did speak among themselves as the Lunar Society. It must be mentioned here, I should speak of myself only as an amateur historian for I do no **original** research. I have not yet been to Birmingham, the closest was Coventry and Warwick in 1991. Edward Fitzgerald (1763-1798) was born to Irish aristocracy and in his short life (35) had many adventures. Two major crises, with no mention by the tokens, which occurred in the 1790's were the naval mutinies and the Irish Rebellion. Edward Fitzgerald was



Erasmus Darwin



Arrest of Lord Edward

prominent in the latter event and in fact lost his life because of it. In obtaining this book by one of my favorite authors, Stella Tillyard, I discovered an additional extension to the tangled love story of Elizabeth Lindley and Richard Brinsley Sheridan, later his wife, which involved Lord Edward. I can't wait to get to that part. Soon I will know more about him for by the time of this printing I will have then finished this publication. Erasmus Darwin, (1731-1802), is one of my favorite characters because he was so unconventional and clearly someone with an un-quenchable thirst for knowledge. There are several books about him, one of which I have already read. This latest book appears to deal more with his poetry and also repeats some of the more common antidotes about Darwin.

There is probably no end to what one can learn and see about the thirteen years of the token period to be obtained in London. For example, though I don't think it appeals to me, one could seek out the grave sites of many of the most memorable characters for there is sufficient documentation to do such a task. A much more interesting enterprise would be to locate and visit, or photograph all the existent London churches illustrated on the Skidmore or Kempson tokens, a subject I have only begun to undertake. One would think many have been replaced, modified or extensively restored, and that in itself may be of

interest. My intention here has been to peak your interest to visit London or at least in visiting England to empathize with the times of the tokens since they are so extensive and intriguing. Naturally you would want to see the Tower of London (Mid #89) and the Westminster Abbey (Mid #90) and other more well known sites. Yet there are hard to locate and less well known places which may add just that tiny bit of information to give you some mental hint of the times. London is a complex, crowded, busy city, but with abundant transportation and there are many great restaurants and other sights to see. I sound like a travel brochure. I think it is the challenge of the search for the obscure or hidden museum which will relate to those times, two hundred years ago, that fascinates me. This is why I say, "Oh...to be able to visit London once a year."

Richard Bartlett CTCC #104



St.Paul's Cathedral
Mid #39



Chelsea Hospital
Mid #50



London Tower
Mid #89



Westminster Abbey
Mid #90



Drury Lane Theatre
Mid #82

From Merrie Olde England

Christmas Eve Stagecoach Journey In Early 1800's



By R. C. Bell

Newcastle Upon Tyne, England

Note: This story is based on reminiscences of C. T. S. Birch Reynardson recorded in his "Down the Road" written in 1874 when he was an old man, but the incidents had occurred in his childhood in the early part of the 19th century. R.C.B.

At five a.m. on December 24 two sleepy English schoolboys felt their way along the cloisters of Charterhouse surrounding the square to the school gate, and peered through the railings into the murk of a London "pea-souper" and the darkness of a winter's morning.

Within a minute or two a hackney carriage, ordered the previous evening, arrived to take them to the inn "George and Blue Boar" in Holborn, starting point for the coach "Regent" on its journey to Stamford and the north.

References are to Dalton and Hamer's "The Provincial Token-Coinage of the 18th Century" (D&H) and to Davis' "Nineteenth Century Token Coinage" (Davis). Illustrations are 1½ times normal size.

The fog made traveling slow; and when the carriage reached the yard of the inn the horses of the "Regent" were already "put to." The top, the fore and the hind boot of the coach were piled high with luggage.

Within seconds of the schoolboys in their heavy grey greatcoats taking their places on the outside of the coach, it left the yard and passed down Holborn hill, up Cow lane, through Smithfield and on to the "Peacock" at Islington.

On this part of the journey they met droves of bullocks, sheep and pigs, coming from Smithfield Market, together with all sorts of conveyances. The steam from the horses mingled with the breath of the cattle and sheep

and added to the denseness of the fog. Coupled with the dimness of the lamps and the darkness of the morning, the young travelers felt as if they were passing through the inside of a vast stewpan.

The "Peacock" at Islington was the first stage for all the coaches traveling north, and as they came up through the fog an old ostler carrying a horn lantern called out their names: "York Highflier," "Leeds Union," "York Express," "Rockingham," "Stamford Regent," "Truth and Daylight" and many more.

When the "Regent" arrived there were about a dozen coaches in the yard, all with their horses steaming, and their different paintworks seen dimly in the light of their lamps. Within moments of the vacant places on each coach being filled, the guard would play the coach's tune on his horn: "Off she goes," "Oh dear, what can the matter be?" "When from Great Londonderry;" "The flaxen-headed ploughboy" etc.

Often several guards might be playing different tunes at the same time and the added sounds of coaches clattering in and out of the cobbled yard, horses neighing, passengers shouting farewells, and servants struggling with luggage, produced a cacaphony of sound that could only be heard at a busy coaching inn at half-past six in the morning.

As the "Regent" headed north and began to climb out of the Thames valley the fog thinned and disappeared, but behind them in the early morning light the whole of London lay beneath a thick white blanket. A little later the



Westminster schoolboy in college dress is shown on the reverse of this halfpenny token, D&H Middlesex 704.

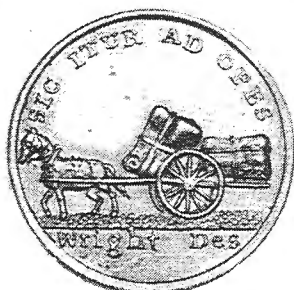


Obverse and reverse of a halfpenny token issued by Ibberson, the proprietor of the "George and Blue Boar" in Holborn, London. (D&H Middlesex 342)

sun broke through the cloud and as the coach (twelve passengers outside, four within, the guard, the coachman and a mountain of luggage) passed by the villages, smoke was rising from cottage chimneys in endless blue puffs, with every now and then the smell of burning pine, from little bundles of kindling.

Occasionally the aroma of an early breakfast told of shopkeepers and tradesmen who were also making an early start to the day, and reminded the scholars that they had only had a hunk of bread, some drippings and a bowl of coffee at four in the morning. In the country the air was sharply stimulating; and the boys waved to laborers as they walked to work, smoking their pipes, while the odor of their tobacco was carried on the light morning wind.

The first change was at Barnet, where the coachman of the "Stamford Regent" chatted to George Carter, his opposite number on the "York Express." The schoolboys slipped off the coach into the bar to get a glass of rum-and-milk, and to tease the pretty barmaid. (Recipe for rum-and-milk. A tumbler



A cart loaded with bales of rope from the Dundee Ropery features this Scotch halfpenny token cut by Wright. (D&H Angusshire 42)

of quite fresh milk, one fair lump of sugar, two tablespoons of rum, and a thought of nutmeg grated on top.)

Soon after leaving Barnet they passed an old man driving a cart, and as the coach went by he awakened out of a deep sleep and pulled up sharply on his reins, but as they were hanging slack in the bottom of his cart, he somersaulted backwards onto the road. Apart from a slight cut on his head he seemed unhurt, and the coach continued on its way.

The wind began to blow very cold, and within a little the coachman turned to the youngsters and remarked that there was snow in the air. Sure enough within half an hour great white flakes were falling and the outside passengers pulled their hats down over their faces, turned their collars up, wound their wrappers about their necks more tightly, and huddled together. Snow was less trying than rain, when hats,



An ostler holds a horse with "Kelly's light harness," which this halfpenny token says is "sold cheap" at Kelly's manufactory in the Strand, London. (D&H Middlesex 345)

coats, and wrappers became sodden bits of cloth and the cold seemed to reach to the bone.

At Biggleswade the coach stopped 20 minutes for dinner. By the time the passengers had warmed their hands in front of the large fire in the dining room, were able to untie their neck-wrappers and get out of their great-coats, half this precious time had passed. The boys had eaten less than a quarter of what they could have managed had their cheeks been in eating trim and their hands warm enough to handle a knife and fork, when the coachman, amid a chorus of groans, announced: "Now, gentlemen, if you please, the coach is ready."

The travelers struggled back into their greatcoats, bound their wrappers round their throats, paid half-a-crown for a meal that they had the will but not the time to eat; and mounted their seats again to sit out the weather that lay ahead.

The snowfall ceased as suddenly as it had begun, and a thin sun tried in vain to melt the white covering on the ground. As they passed Alconbury hill more than a dozen forked-tail kytes wheeled in the sky. Monck's Wood was famous for the large numbers of these birds whose red tail feathers made excellent wings for salmon-flies, and in its neighborhood the kytes sometimes even sat in the middle of the road. Today these birds are nearly extinct in England.

Stilton, further along the Great North road, was famous for its cheese. Miss



Obverse of a halfpenny token issued by the proprietor of the "Swan with Two Necks," Lad lane, London, shows a mail coach. (Davis Middlesex 64)



Cart loaded with barrels outside a brewery "to cheer our hearts", says this Kent halfpenny token, D&H Kent 42.



Worthington, the hostess of the inn there, used to go out to the coaches, while the horses were being changed, and holding a Stilton up on a tray, would sell them to the passengers on the coach: "Pray Sir, would you not like a Stilton cheese?"

One of the schoolboys left the coach at Stilton and the other, feeling rather small and very tired, faced the last part of the journey alone. The wind was blowing piercing cold, and the snow had frozen hard on the ground. Above the stars were shining like bright diamonds. As they neared their journey's end the guard began to play favorite tunes on his keyed bugle.

They passed the last turnpike gate at Whitewater, two miles from Stamford which they reached a little before nine p.m., where the small boy fell into the waiting arms of his mother. As he snuggled up against her in his father's warm buggy two thoughts filled his tired mind: His first term was over, and tomorrow was Christmas Day!



Turnpike gate is clearly portrayed on this 1796 halfpenny token. Walcot was a village on the outskirts of Bath, in Somerset. (D&H Somerset 45)



The royal cypher GR (for George III) may be noted on the door of this mail coach on a London halfpenny token, D&H Middlesex 363.

Where is the coach, where is the mail?
The coachman, where is he?
Where is the guard that used to blow
His horn so cheerily?

Where is the guard that used to wake
The still of the early morn,
And rouse the sleepy toll-bar man
With the sound of the "old mail horn?"

No more the sleepy toll-bar man
Is roused at early dawn,
And turns reluctant out of bed
With the sound of the "old mail horn?"

No more in his nightshirt, as of old,
And his nightcap on his pate,
Does he hurry across the frozen road
To open the turnpike gate.

The mail, the horn, coachman, guard,
Are nowhere to be found;
The four bright bays that used to trot
Lie four feet under ground.

DANIEL ECCLESTON
Visionary, Token-Issuer, Deadbeat

Thus far, all of my articles on Matthew Boulton's provincial tokens have been based on a single source, the Boulton Papers in the Birmingham Central Library. The present study will form an exception: here, we have *two* archival sources, the usual collection of letters and fiscal documents which we are accustomed to finding in the Boulton Papers, and a second cache in the Local History Collection of the Lancaster Public Library. I visited this charming northern British city a decade ago in search of materials on its eccentric native son, Daniel Eccleston. What I found will help me flesh out the story of this gentleman, perhaps the most interesting of Boulton's correspondents in the token trade - and certainly the oddest.

You can learn a bit about him in R. C. Bell's *Commercial Coins, 1787-1804*. You can learn a great deal more in a useful monograph by Edith Tyson.¹ She puts Eccleston's date of birth as 1745, although the exact month is not known. He died in March 1821. He was a Quaker although not a particularly observant one: he was thrown out of the Society of Friends 'on account of his total neglect of attending their meetings' - an attitude which Eccleston brought to most activities with which he was connected. Like many of his more sober brethren, he was a merchant, trading with the Caribbean islands of Antigua, Barbados, etc., and actually spending several years in that part of the world. He dealt in sugar and anything else which might turn a profit. After many adventures, he returned to Great Britain, and to Lancaster.

There he became a liquor merchant, then an insurance broker. Eccleston

was of a speculative turn, and engaged in many visionary schemes, none of which answered his expectations. ... Amongst others may be mentioned his scheme of a carriage for crossing the Sands [of the Lune Estuary, above which Lancaster sits] at high water, for which purpose he caused an immense pair of Wheels to be constructed; he also invented cast-iron looms for weaving sail-cloth, some of which

¹Mrs. Edith Tyson, F.M.A., 'Daniel Eccleston' ('A Lancaster Museum Monograph'); undated typescript, 17 pp.

are yet to be seen in this town. ... In these pursuits he squandered most of his property ...²

In short, something of a dreamer. Eccleston was also something of a social gadfly, and he occasionally ran afoul of the authorities. We must bear in mind that the decade of the 1790s, the period which saw the production of most of the tokens in which we share an interest, was also a period of deep political unrest, of social ferment, of constant worry about an invasion by the French - and of a regrettable but understandable knee-jerk reaction to the nonconformist. Eccleston qualified: he harbored unusual opinions. He may have made an indifferent Quaker, but he was a splendidly original freethinker, devout in his way. He wrote and published a tract called *Reflections on Religion: or, Freedom of Thinking, and Judging for Our-Selves, On Religious Subjects. No Atheism* in 1797; a copy survives in Lancaster. The title is explanatory of the contents, which manifest a splendid tolerance for all religions, Christian or not. Two years previously, Eccleston had printed and circulated a broadside pleading with George III to make peace with the revolutionary French; a copy exists in the Boulton Papers, and a reduced version is illustrated elsewhere in this article. Such activities (and later ones, such as commissioning medals dedicated to Napoleon and George Washington³), kept the authorities interested in Mr. Eccleston, as well as nibbling away at his inheritance.

He was clapped in jail on at least one occasion. We find him there at the beginning of 1798, but whether because of debts, conscience, or writings we cannot say. He took a most virulent dislike to John Parke, who may have represented him and failed to keep him out of jail. Eccleston's opinion of this individual was rather appropriately referred to as a 'tirade' by the nameless archivist who sorted his papers. It is worth quoting in full, for it gives us the flavor of the man:

If I should die in Prison,

²*Lancaster Gazette*, 21 December 1816 (an obituary notice for Daniel Eccleston, quoted in Tyson, p. 16). The obituary was somewhat premature.

³by Thomas Webb, a Birmingham medallist active between 1804 and 1827. It is illustrated. The Napoleon medal was designed by John Gregory Hancock, Sr. and appeared in 1802; it appears to be very rare.

I publish to the World,
An Inhuman Monster,
In the Shape of a Man.
That Dirty, Lousy, Upstart,
Pettifogging Attorney.
Known by the Name of
John Parke.
As my Executioner.
And I do most Solemnly,
And Sincerely Declare,
From my Heart;
That I Deem it
A Species of Murder.
And I think He ought
To be Hanged for it.

Dan/ Eccleston
Lancaster Castle, January 1st 1798.⁴

Eccleston's later years were spent in genteel and gently deepening poverty. His obituary appeared in the *Lancaster Gazette* on 21 December 1816. A small but substantive inaccuracy had crept in: Eccleston wasn't dead, and would indeed live on for another four years. It is possible that the *Gazette* erred. It is more likely that Eccleston planted his own death notice. It would have been like him. And it also gave him the excuse (and, obviously, the capability) of penning the letter for which he is most famous.

It appeared in the *Lancaster Gazette* precisely a week after the notice of his death. Robert C. Bell alluded to it, but I take the liberty of transcribing the entire document, which most of my readers have never seen. Its primary purpose (beyond the pulling of a good many legs), seems to have been to set the record straight concerning Eccleston's financial success, or its lack:

⁴Handwritten tirade, Eccleston Scrapbook Number Two (Local History Collection, Lancaster City Library), p. 231

“And the Ladies cry, in doleful dumps,
“Daniel’s dead. What’s trumps?”

FRIEND MINSHULL⁵

I hope through the channels of thy next Lancaster Gazette, to have the privilege of thanking thee for the pains thou hast taken in the obituary of thy last publication, in sketching my character, though it is, in several instances, erroneous. Had I been a worldly minded man during my residence on that small speck of earth on which thou still continues to exist, I had many opportunities of amassing a fortune, during my residence in America and the West Indies, as well as in England, and might, long before thou sent me across the river Styx, have been driving about amongst you in my leathern vehicle, called a coach, but my visionary schemes, as thou calls them, were not entered into solely with a view to profit. I might truly have said with St. Paul, that I had known both how to want and how to abound; I could also have added, that I never murmured, but was always content[!] with every dispensation of Providence. To the sketch thou hast drawn, I will, with thy leave, just add one circumstance, viz. that I was two or three years in Virginia and the Northern provinces of America; and on my returning from Montreal to Boston, sailed down Lake Champlain and Lake George, in a birch bark canoe, with the king of the Cohnawaga Nation, and five other Indians, and was eleven days twelve nights on the lakes and in the woods with them. In Virginia, when at Alexandria, I had the pleasure, and I may also add, the honour, of meeting with General Washington, who gave me an invitation to call and spend a few days with him on his estate at Mount Vernon

We are totally precluded from giving you poor mortals any description of this happy country

“Hope humbly then, with trembling pinions soar,
“Wait the great teacher Death, and God adore,
“Know this, enough for man to know,
“That VIRTUE only makes your bliss below
“And all your knowledge is your self to know”

From my habitation in HEAVEN, the NEW JERUSALEM, the CITY OF THE SAINTS’ SOLEMNITY, in which, through the infinite mercy of God, I hope to obtain an inheritance.

DANIEL BELTESHAZZAR

FITZ-WILLIAM

CARACTICUS

CADWALLADOR

LLEWELLYN

⁵Presumably the editor of the *Lancaster Gazette*.

AP-TUDOR
PLANTAGENET
ECCLESTON⁶

An eccentric to be sure, but one with a small but secure niche in numismatics, in the guise of a halfpenny token struck by Matthew Boulton.

As with so many other of the latter's affairs, we first encounter this one when it was already under way. We first hear of the business in a letter from Eccleston to Boulton dated 10 July 1794. From it, we glean several important bits of information. Eccleston names Noel-Alexandre Ponthon as the designer of the intended Lancaster halfpenny. We would have known this from the treatment of Eccleston's coat on the final product, for the rendition of fabric by a series of carefully-placed parallel lines was something of a signature of this French designer; but it is agreeable to have written confirmation.

The letter suggests that Ponthon must have been well along with the work by that time, and that the Lancaster merchant was having second thoughts about the form his token was taking:

If Mr. Ponthon has not already proceeded too far with the Die, I cou'd wish the Letters in Relief, like Mr. Wilkinsons [halfpenny] instead of being indented as the Canada halfpenny is, and the Halfpenny to be 1 3/16 Inch Diameter.-- Have a particular reason for wishing this alteration, from some information I've recvd in London.-- Have taken some pains to procure you the Canada Arms, but have not yet succeeded--⁷

This letter suggests that Boulton had initially persuaded Eccleston to adopt his latest coinage innovation (letters indented rather than in relief, a design concept which he was about to employ on coinage for Madras and would eventually introduce on his first copper coinage for Great Britain). The letter also suggests that Eccleston was having second thoughts and wanted a more orthodox approach taken on his token. But what did he mean by the 'Canada Halfpenny'?

Eccleston was apparently referring to Boulton's abortive project to strike halfpenny tokens

⁶*Lancaster Gazette*, 28 December 1816; reproduced in Tyson, p. 17.

⁷Matthew Boulton Papers [MBP]230, Letter Box E1, Daniel Eccleston to Matthew Boulton, 10 July 1794.

for John Simcoe, Lieutenant-Governor of Upper, or British, Canada. David Vice published a series of definitive articles on the affair in Spink's *Numismatic Circular* (Vol. 85, 1977). The project ended with no practical effect; but the few patterns which were created had their letters sunk into the surface of the metal rather than raised above it. And they are likely to have served as inspiration for the final form assumed by the Eccleston token.

Boulton stacked the deck for his new idea. In his reply to the Lancaster merchant, he agreed that Eccleston could certainly have his tokens with raised letters, although he was frankly at a loss about 'the motives which have determined you to prefer letters in relief as you have not mentioned them'⁸. In any case, the die with incuse inscription had now been finished, and any alteration of the type suggested would cost a considerable amount of money and cost a considerable amount of time, because Soho would have to scrap the old die and engrave an entirely new one. What did Eccleston want?

As it happened, what he did *not* want, and likely could not afford, was any additional expense on a matter which was more of a whim than a life-or-death affair. He apparently agreed to let matters stand, and Boulton struck him slightly more than a ton of halfpenny tokens in a few weeks' time, sending them to him on 25 August 1794. I estimate the coinage at 109,247 business strikes, and an unknown and likely unknowable number of proofs; this estimate is based on a weight of forty-six pieces per pound, a figure borne out by the weights of observed specimens. Eccleston supplied most of his own copper, another indication that the eccentric merchant had to watch his pennies - and his halfpennies as well. Boulton charged him L.51.17.6 for coining, casks, paper and string, and L.5.5.0 for Mr. Ponthon's dies.

It had apparently been agreed that there would be two tons' worth of Lancaster halfpennies, rather than the ton of so which were struck in August. On 15 September, the Birmingham coiner informed Eccleston that he was now ready 'to give orders for what remains to complete the 2 ton of Lancaster halfpence *to be struck in relief, as you seem to prefer them executed in that manner*'⁹

This leads us to a great rarity.

According to R. Dalton and S. H. Hamer, authors of *The Provincial Token-Coinage of the*

⁸MBP230, Matthew Boulton to Daniel Eccleston, 14 July 1794.

⁹MBP230, Matthew Boulton to Daniel Eccleston, 15 September 1794; italics mine.

18th Century, there are two normal varieties of Eccleston halfpenny token, to which they assigned numbers 57 and 58. Both feature legends sunk into raised borders, and the only difference between the two is that the dies used for D&H 57 were lapped prior to striking D&H 58. But there is a third Eccleston piece, D&H 56, and it is distinctly *abnormal*. It features relief rather than incuse lettering and seems to offer visible proof that Boulton was indeed acting on Eccleston's orders. There is just one problem: this token is unique, the sole specimen reposing in the collection of Jerry and Sharon Bobbe. Dalton and Hamer suggest that 'the rare specimen [D&H 56] is from dies which were hardened, but as the obverse die developed a number of fine cracks it was not hardened, hence the marks on the "field"'¹⁰. I doubt whether the cracks would have stopped Boulton from lapping and using the die, or from creating a new die in its place. The real reason why Mr. Eccleston received no more tokens, and the Bobbes acquired a unique specimen, is probably that the Lancaster merchant was tardy in rendering payment for the shipment he had already received. In fact, he never did pay for it in full.

Matthew (and eventually Matthew Robinson) Boulton sent him a number of genteel dunning notices over the years. Deep in debt himself toward the end of 1796 (for the 'Cartwheel' coinage which would put Soho to work still lay a year in the future), Matthew Boulton found himself 'under the necessity of pressing my friends for as many of the small sums which are owing & amongst them I must earnestly entreat you to send me the L.57.2.6 as *pr acct* on the other side by which you will very much oblige'¹¹. But Eccleston hardened his heart, and did not respond for thirty months.

At length, he sent a remittance for ten pounds (13 March 1799), and, feeling flush, for a similar amount at the end of 1800. He also volunteered to keep a keen watch for a lone burglar who was still at large after a robbery attempt at Soho on Christmas Eve and who had been rumored heading in the direction of Lancaster. The felon was apprehended near Manchester a few months later, with no apparent help from Mr. Eccleston.

But the latter was that way - generous to a fault, so long as it didn't involve money or undo effort. The Soho ledgers show him still owing L.37.2.6 of the original bill at the end of 1801; in the summer of 1804, Eccleston (who had retained contacts with the West Indies), sent Matthew

¹⁰R. Dalton and S. H. Hamer, *The Provincial Token-Coinage of the 18th Century* [1910-1918; reprinted and updated by Allan Davisson, 1990], p.71.

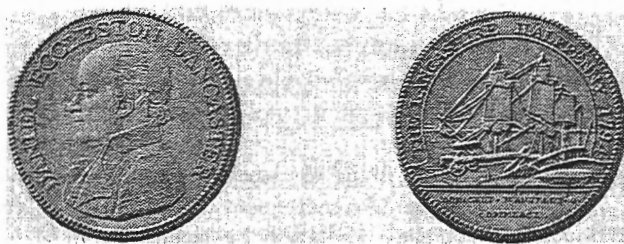
¹¹MBP230, Matthew Boulton to Daniel Eccleston, 21 September 1796.

Robinson Boulton 'half a Doz Cocoa Nuts.--- They came in our last West-India Fleet, seem full of Milk, and [I] expect they are very good ones'.¹² The younger Boulton's reaction went unrecorded.

Over the next decade, Eccleston paid a few more pounds here and there. Soho had received another L.20, in two instalments, by March 1807, but that still left him L.17.2.6 in arrears, as Boulton's secretary William Cheshire wrote to remind him; he reminded him again toward the end of the year, but to no avail. Forty pounds were the most they would ever get out of Daniel Eccleston.

In time, Matthew Boulton died, and his son turned away from the coining business in the pursuit of leisure. Small debts were often overlooked, or forgotten. But they might be resurrected, and so it was with the monies owed by a Lancashire merchant. Late in 1820, Zacchaeus Walker, Jr. (who was Matthew Boulton's nephew and was acting as Matthew Robinson Boulton's amanuensis at the time) was going over old accounts and found one which, to his horror, had gone unpaid for a quarter of a century. And so he sent one final, polite request for remittance ('I presume the transaction must have been entirely lost sight of by you, or it would not have been suffered to have remained so long unliquidated.'¹³). But politesse did not suffice with a man like Eccleston, who in any case was nearing death, this time for real. Soho remained unpaid, and its correspondent passed into the Great Beyond, on 3 March 1821. It is doubtful whether the sum owed for a long-ago token was then uppermost in his mind.

And there are times when it is best to absorb one's losses and turn to the consolations of philosophy. Matthew Boulton may have never gotten his fifty-seven pounds in full; but the token which an eccentric merchant had him strike afforded him much worthwhile instruction in coinage and affords us a handsome memento of a remarkable time, and of two remarkable men.



—R. G. DOTY

¹²MBP230, Daniel Eccleston to Matthew Robinson Boulton, 16 August 1804.

¹³MBP65, Mint and Coinage Letter Book, 1820-1823, Zacchaeus Walker, Jr. to 'Daniel Belteshazzer [sic] Plantagenet Eccleston', 18 October 1820. Walker's choice of address suggests that he had seen Eccleston's 'obituary' of 1816.

Bathing Machines and Beach Boats

by

David S. Brooke

The unusual token which advertises both the sea-bathing and the fisheries of Lowestoft (Suffolk 37) was classified—and complimented—by James Wright of Dundee as being both “descriptive and curious.” Descriptive it certainly is, and after some investigation, it has occurred to me that the scenes on both sides of the coin are probably more specific to Lowestoft than they might at first appear. Even within so small a compass as a halfpenny, the bathing machines, the fishing boats and the larger vessels may all have had a local reference.

When the token was issued in 1795, Lowestoft was both an active fishing port (though without a harbour) and a fast-growing seaside resort.¹ It had “the noblest and most beautiful appearance from the sea of any town upon the coast,” an excellent beach for bathing, and was “much frequented in the bathing season by the nobility and gentry.” To these claims was added the boast that the fine air was “strongly recommended by the London physicians in many disorders, particularly nervous complaints, and the healthy situation contributes much to the longevity of its inhabitants.”² A new turnpike road to Yarmouth had recently been built, and a daily stage and mail service to London was in operation. A theatre had been opened for the visitors in 1790.

Lowestoft’s principal trade at the time was catching and curing herring and mackerel, which it supplied to local, London and even continental markets. Over thirty boats were employed in this industry in 1790, and several of these were operated by the Peache family, one of whom commissioned the token.³ Shipbuilding, rope-making and chinaware were among the town’s other activities. The Lowestoft porcelain factory (1757-1802) was noted for its attractive wares, and during the 1780s and 1790s produced souvenirs inscribed as “Trifles” from Lowestoft and from nearby towns. Two of the mugs show a panoramic view of the two lighthouses, the houses behind them and the shipping in the Roadstead [*illustrated*]. A flask shows shipbuilding on the shore.⁴

The obverse of the Lowestoft token is dominated by two bathing machines, the furthest being partway down a steeply sloping beach, and presumably in the water. Both have their canopies or “modesty hoods” down, allowing the occupants to take a private “sea bath.” The town was clearly proud of its version of a bathing machine. In 1769, Scrivener Capon of the Crown Inn advertised that he had constructed a machine “after an improved model of those used at Deal.”⁵ It consisted of a “convenient and elegant Dressing Room, and of a Bath annexed, which freely admits a depth of water not exceeding five Feet.” Lowestoft was also proud of its beach, “bold and steep,” of hard

¹ For Lowestoft see: Edmund Gillingwater, An Historical Account of the Ancient Town of Lowestoft, London, 1790; A Lady, The Lowestoft Guide, Yarmouth, 1812; and Peter Clements, Lowestoft, 200 Years a Seaside Resort, 1994. A Perspective View of Lowestoft from the N.E. Battery by Richard Powles (1790) provides a detailed picture of the town around the time the token was issued.

² Peter Barfoot, The Universal British Directory of Trade, Commerce and Architecture, 1794, pp.572-576.

³ Gillingwater, *op. cit.* Peaches are recorded as boat owners from 1753 onwards.

⁴ Geoffrey Godden, Lowestoft Porcelains, 1985, colour plate 10 and plate 85. See also A.J.B. Kiddell, “Richard Powles, Lowestoft Painter,” English Ceramic Circle Transactions, vol. 2, no. 7, 1939, pp.112-114.

⁵ Norwich Mercury, 1769. It is interesting to note that John Kirby’s The Suffolk Traveller, London, 1764, makes no mention of sea bathing—“the chief employment here is fishing.”

sand intermixed with shingle. Because of this steepness, the town's machines could be let down into the sea and pulled out again with a rope and windlass; a horse was not needed. According to a later guide "the machine thus secured cannot escape," though one wonders what would happen to the unfortunate bather inside if the rope broke.⁶ Presumably such machines went through several improvements, and the rival inn, the Queen's Head, introduced more of them in 1770.⁷

There can be little doubt that the machines shown on the token are of this Lowestoft type since windlasses can just be made out on the beach, and the latticed end of the "Bath" is clearly visible behind the wheels of the nearest machine. A contemporary sketch of a bathing machine from an album of local drawings and prints assembled by Isaac Gillingwater confirms this⁸ [*illustrated*]. Behind the machines on the token are three tall ships. I am inclined to see these not just as a compositional convenience, but as a possible reference to the celebrated view of the "German Ocean" and "the Ships of the Northern Trade" which passed Lowestoft (the most eastern point of England) very close to the shore.⁹ The designer of the token has also attempted to show some vegetation (notably a three-lobed plant and some tall grasses) in the foreground. It seems possible that these may have some reference to the "beautiful marine plants ... worthy of the attention of the botanist" which are enthusiastically described in the guide of 1812.

On the reverse of the token, which advertises "Success to the Fisheries," three kinds of fishing vessel are shown.¹⁰ The dominant central image is a craft that was apparently much in use at Lowestoft. A drawing of 1784 by Richard Powles [*illustrated*] shows two of these boats pulled up on the beach, while larger vessels float off shore.¹¹ Three bathing machines, with their windlasses, are also included.

By the time the first Lowestoft guide appeared in 1812, the town had apparently acquired "a considerable repute as a bathing-place."¹² A hot bath had been built near the beach in 1809; another theatre and a reading room had just opened. There were now over forty lodging houses, most of them on the east side of Lowestoft, with good views of the sea, renting from one to six guineas a week. The guide noted that "flattered by [the town's] increasing celebrity, a mania for building and beautifying their dwellings seems

⁶ A Lady, *op. cit.*, p.23. Another feature of the Lowestoft machines was a cradle which allowed "the fair bathers to plunge into the briny wave fearless of danger."

⁷ Clements, *op. cit.*, p.5.

⁸ The drawing is captioned as follows: 1) A Windlass, to draw the machine out of the sea, after Bathing; 2) The room where the Bathers undress; 3) The end over the Bath, you descend by steps from a door into the Bath; 4) Hoops for an awning to pull down over the Bath when any person is bathing to prevent any Spectator looking at them; 5) The Bath. The unpublished album of captioned drawings, cross-referenced to Gillingwater's *Historical Account* of 1790, is in the Lowestoft Central Library. It is listed there as *Manuscript Drawings Illustrative of the History of Lowestoft, Mutford and Lothingland*, collected by I. Gillingwater, 1807.

⁹ See Capon's advertisement of 1769 in the *Norwich Mercury* and also Barfoot, *op. cit.*

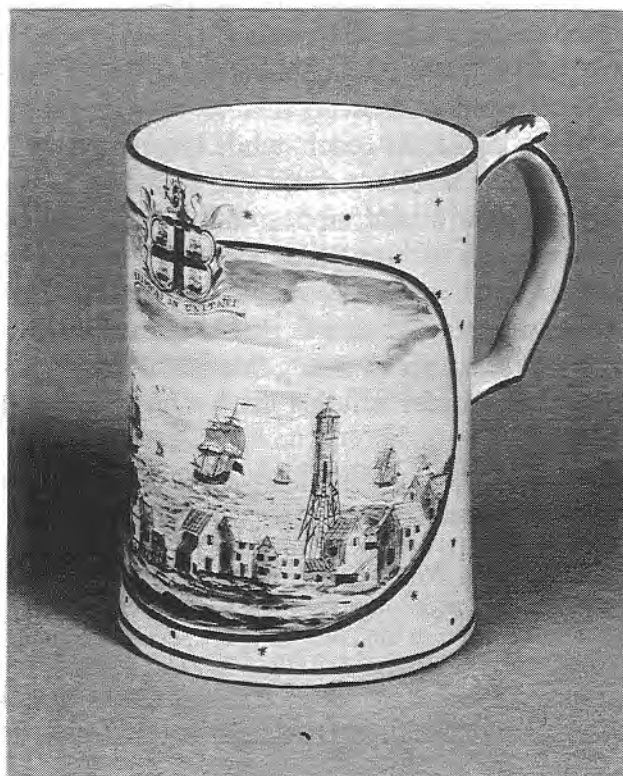
¹⁰ These were identified by R.C. Bell in *Commercial Coins*, Newcastle, 1963, p.177, as "A Sherringham beach boat in the foreground, and in the distance a herring smack and a three-masted lugger." The Lowestoft Maritime Museum suggests that the beach boat, with its high transom reminiscent of the Dutch "hoy," is an early drifter.

¹¹ Isaac Gillingwater, *op. cit.*

¹² A Lady, *op. cit.*, p.24. The author paints an attractive picture of Lowestoft in 1812, with its sloping gardens, "one of the greatest ornaments of the town," descending to the beach, directly behind which were the fish houses for curing the herring. The shore is seen as a place of bustling activity with the boats drawn up on it, and an "almost constant display of shipping at sea."

to have taken possession of the inhabitants ... within the last three or four years, the town has increased considerably in every direction.”¹³ Lowestoft was still a very active fishing port, which must have given it a special flavour as a seaside resort, and in 1811 a second token—a penny—was issued by a local tradesman, again toasting “Success to the Lowestoft Fisheries.”¹⁴

Note: In preparing this essay I have been especially grateful for the assistance of David Wright who provided me with the illustrations of the bathing machine and the beach scene from the Lowestoft Branch Record Office. Christopher Garibaldi of the Castle Museum in Norwich kindly provided me with photographs of the Lowestoft mug in their collection. I would like to thank both institutions for allowing me to reproduce these items in this essay. Christopher Brooks generously gave me a copy of Peter Clements's book, and the Lowestoft Marine Museum assisted me with the identification of the boats.



¹³ Ibid.

¹⁴ W.J. Davis, The Nineteenth Century Token Coinage, London, 1904, p.137. The issuer, John Chaston, was a draper and bank agent.



37

LOWESTOFT.

37. *O*: Bathing machines in the water, and ships at sea. LOWESTOFT TOKEN. SEA BATH (RP) 1795.

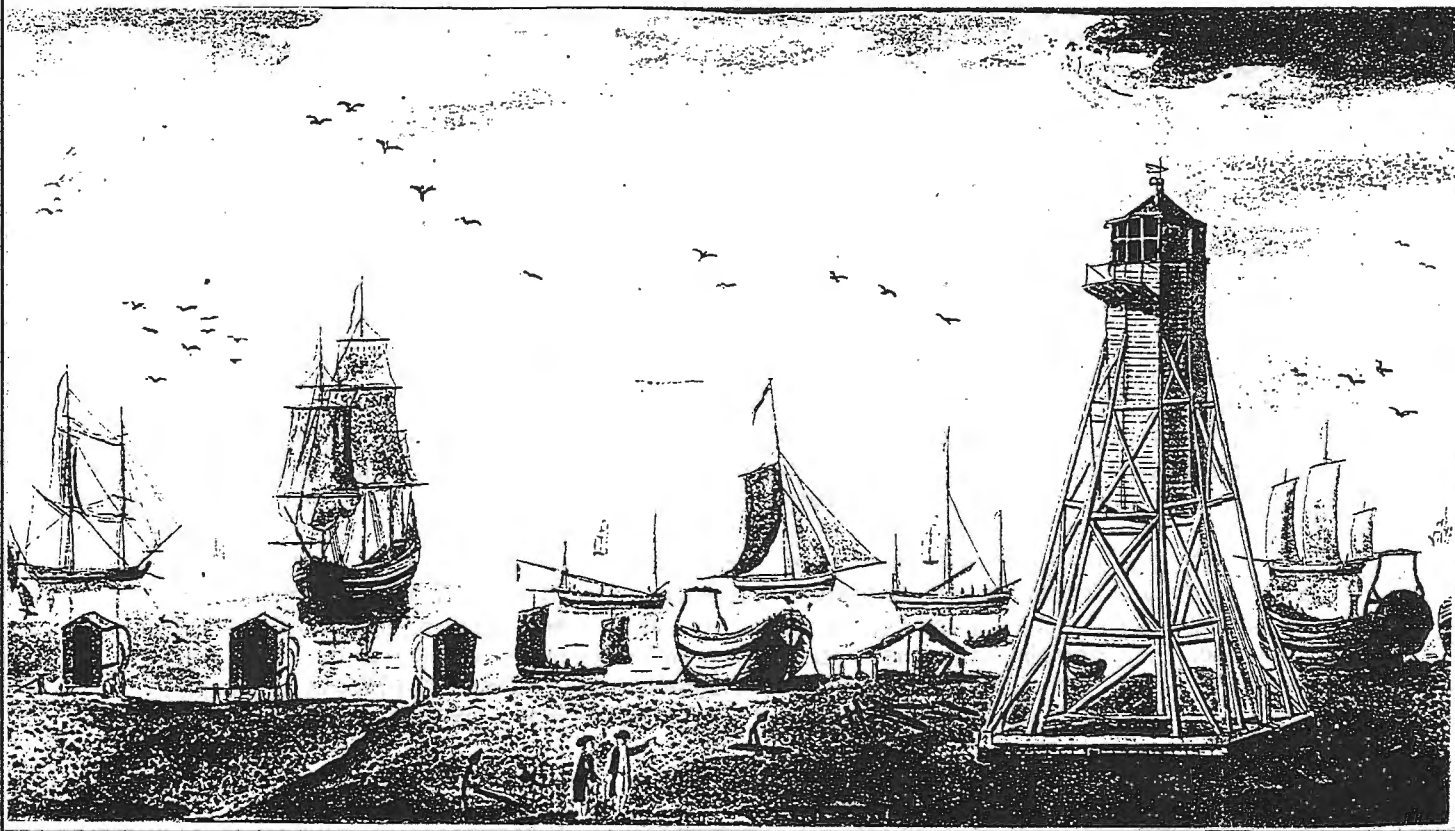
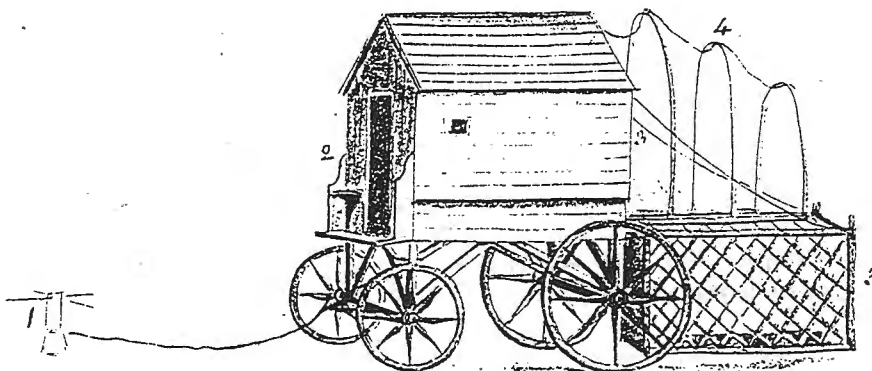
R: Men in a boat fishing, and ships at a distance. SUCCESS TO THE FISHERIES.

E: Milled.

A. 35



37



Paine or Pain?

By Jim Wahl

The strong views and eloquent writings of Thomas Paine have engendered numerous tokens with political motifs, both pro and con. Paine's writing of *Common Sense* in America, and the *Rights of Man* in England had a great influence on public opinion in his time and therefore on subsequent events. My interest has been to study various aspects of his life to try to understand how he was able to have such a large impact on public opinion and how that had an effect on events of the time.

Before discussing any tokens it is necessary to give some background to Paine's life as to how he became a writer of such influence. It is not my intention to dwell upon the content of his writings. The *Rights of Man* was published in two lengthy volumes; for the purposes of this article it is to be noted that his views were very radical for his times.

Many of the ideas expressed in Paine's writings were not completely new, but Paine was an original thinker in expanding and expressing his opinions. When he wrote he was subjective in that all his expressed opinions were his own. His writing style was forceful, straightforward, and written in language people could understand, rapidly convincing his readers to believe that what he wrote was just what they had been thinking. He must have had what would now be called a photographic memory. Later when he wrote the *Age of Reason* in France he was able to quote long passages from the Bible without having reference to a copy, and which he had probably not read since his schooling before he was thirteen years old.

Paine had a long and eventful life, including some narrow escapes from a premature death. He was born January 29, 1737, in Thetford, Norfolk, a town of 2000 inhabitants. His father, Joseph, was a corset and staymaker. He attended a grammar school until he was thirteen, then was apprenticed to his father as a staymaker. He ran away in 1756 to join the crew of a privateer ship, the *Terrible*, captained by the ironically named William Death, in the war against France. His father came to get him off the ship, fortunately for Paine, as in its first battle with a French privateer, the *Vengeance*, all the officers and 90 percent of the crew were killed. He signed on with another privateer, the *King of Prussia*, which had a successful run of about fifteen months, earning some prize money for crew members.

Paine married in 1759, opening his own shop which soon failed, and his wife died in 1760. He was appointed to customs service in 1762 but had to wait for a vacancy before assuming his post in 1764. He was fired in 1765 for failing to adequately check goods passing through customs. Paine was again appointed to customs in 1768 at Lewes in Suffolk. His landlord was Samuel Ollive, who had a tobacco shop. He died in 1769 leaving the shop to his widow who was not able to adequately manage the shop. Paine tried to help by taking part ownership which was also unsuccessful and resulted in considerable debt to him. He married Elizabeth Ollive, Samuel Ollive's daughter, in 1771. He spent the winter of 1771-72 in London lobbying for an increase in customs officers pay. Paine's own pay was only 50 pounds per year, and he had the expense of keeping his own horse to carry out his duties. He was again fired from customs service for being absent without leave. Creditors seized all of Paine's assets and he and his wife separated. Paine never did remarry.

During this period while he was at Lewes, he met with a group called the White Hart Evening Club which discussed economics and politics. He became interested in politics and was known as skilled in debating and presenting his arguments, achieving some local fame. He also knew Benjamin Franklin somewhere about this time, probably during the winter he spent in London.. When he had all his financial and employment problems in 1774, Franklin urged him to go to America and provided him with letters of introduction to use in Philadelphia. Paine arrived

in Philadelphia very ill in November 1774. From his connection with Franklin he was appointed editor of the Pennsylvania Magazine where he had free reign to hone his writing skills in writing many articles and tracts.

At this point Paine was almost 38 years of age, and events of his whole life up to then were those of a young man trying to make his way in the world, without much success, and having had many failures. His outlook on the world was shaped by his background and experiences to that time. In Thetford where he was born, his father was in the lower middle class, without enough property to be an eligible voter. Thetford had only 31 people eligible to vote, of a population of 2000, with two representatives in Parliament, the same as Bristol, a thriving and growing port city. In England only 5 percent of the people were eligible to vote, and 5000 voters elected one-half of the Parliament members. His father was a Quaker, making him ineligible to hold any sort of public office, and Quakers were also considered to be non-conformists and dissidents. Part of his later success in influencing public opinion was his firm belief in equal rights for all, undoubtedly forged by the conditions of his life to that time.

In America, Paine found his natural calling and achieved fame through his authorship of Common Sense. It was also a matter of being in the right place at the right time for Paine. He arrived just before the start of fighting in the American Revolution, and being in Philadelphia, the location of the Continental Congress, he became acquainted with the leading Americans of the day. The American Revolution began as a rebellion against the perceived wrongs of the English government towards the colonies. The idea of actual independence was not new, but Paine's Common Sense, published in early 1776, galvanized public opinion in favor of independence from England. America's population at this time was under 3,000,000, and 120,000 copies of Common Sense sold in the first three months after publication, and 500,000 copies in the first year. He wrote many tracts during the war and also served on the staff of General Greene.

Paine's hobby was mechanics, and he developed a design for a long span iron bridge in 1785. A model of the bridge was built in Philadelphia, attracting much attention, but attempts to have the bridge built over the Schuylkill River in Philadelphia were not successful, as the estimated cost of \$33,000 was considered to be too high. He went back to England and also France in 1787 in an attempt to sell the bridge idea. A model was built in London on which Paine owed considerable money which he could not pay. He gave up his rights to the bridge, which was eventually built by others over the Wear River at Sunderland.

Once again, Paine was in the right place at the right time when the French Revolution began in 1789. Edmund Burke, who had favored the American cause in its dispute with England over taxation and other repressive measures to the American colonies, wrote Reflections on the French Revolution in 1790. Burke's opinion can be summed up in a phrase from the Reflections, "learning will be cast into the mire and under the hoofs of the swinish multitude". Paine took issue with Burke's opinions and caused him to write a refutation of Burke in part 1 of Rights of Man in 1791, and elaboration of his ideas in part 2, published early in 1792. Part 2 was an instant success, quickly selling 100,000 copies at a cost of sixpence. Many other copies were pirated. The government had known Paine was writing the Rights of Man but allowed it to be published thinking that the cost would prevent the common people from buying and reading it.

The Rights of Man electrified the people causing much ferment and some rioting. Both Burke and Paine were burned or hung in effigy by opposing groups. One of Paine's points was that hereditary monarchy was wrong and constituted ruling from the grave. William Pitt decided the Rights of Man was seditious and Paine was indicted on charges of treason in 1792. The French elected him to the National Convention, and Paine narrowly escaped to France because a warrant for his arrest had not yet been issued. Paine was defended at the trial by Thomas Erskine, and was convicted in absentia.

The Government was plainly apprehensive over the possibility of a revolution and took a number of counter measures. There was a Royal Proclamation against sedition, subversion and

riot in May, 1792. Habeus corpus was suspended in 1794, providing that prisoners could be held for an indefinite period without trial, followed by the Treason Act of 1795, and the Seditious Meeting act in 1796. Many were arrested and prosecuted merely for printing or selling Rights of Man.

Paine arrived in Paris September 29, 1792, shortly after a mob massacred over 1,000 prisoners. Charles Dickens uses this event in a climactic part of *A Tale of Two Cities*. Paine was a moderate and argued for banishment of Louis XVI to America and against execution. He was a member of the Jacobin party, which was turning violent under Robespierre. His views earned him the enmity of Robespierre and Marat, who were largely responsible for the Terror; and he was imprisoned December 27, 1793, where he had another narrow escape. Robespierre signed an order for Paine's execution in July, 1794. There is a story, possibly apocryphal, that Paine was scheduled for execution the next day in a group of 160 prisoners. The jailers would go around and put a chalk mark on the cell door of those scheduled for execution. The story is that Paine's cell door was open at that time so the mark got placed on the inside and so, not visible the next morning. The origin of the story is in a letter Paine wrote seeking help while he was in prison.

An illustration in R.C. Bell's *Political and Commemorative Pieces*, page 218, shows how this could possibly happen, providing the French prison was similar to Newgate, the subject of the picture. The cell door is of solid wood opening outward, so the mark would be on the inside when the doors were closed and locked at night, then passed over in the morning. Marat was assassinated and Robespierre deposed July 27, 1794, and promptly executed, removing Paine from any further danger. After intervention of the new American ambassador, James Monroe, he was released late in 1794. He again took his seat in the Convention but had little influence thereafter, although continuing his writing, notably the *Age of Reason*. He did not speak French and never learned the French language. It is known that in this period he actively promoted revolution in Britain against the monarchy. He stayed in France until 1802, as he would not leave before getting a safe passage to America as an American citizen, as he would be arrested if his ship was stopped by the English. He then lived in America until he died in 1809.

Here is a clever poem written by Arthur O'Connor, an Irish patriot. He reportedly distributed the poem on his way to prison in 1798. Being in enough trouble already, he prudently distributed the version below on the left as written, with his true meaning on the right.

The pomp of courts and pride of kings,
I prize above all earthly things;
I love my country; the king,
Above all men his praise I sing:
The royal banners are displayed,
And may success the standard aid.

I would fain banish far from hence,
The Rights of Man and Common Sense;
Confusion to his odious reign,
That foe of princes, Thomas Paine!
Defeat and ruin seize the cause
Of France, its liberties, and laws!

The pomp of courts and pride of kings,
I fain would banish far from hence;
I prize above all earthly things;
The Rights of Man and Common Sense;
I love my country, the king,
Confusion to his odious reign.

Above all men his praise I sing;
that foe to princes, Thomas Paine!
The royal banners are displayed,
Defeat and ruin seize the cause,
And may success the standard aid
Of France, its liberties, and laws!

Because of the great differences of opinion about the Rights of Man many views were represented on the tokens. This is not a check list, and other tokens than those described here could be attributed to some of the different views.

A penny size token in white metal, Middlesex 208, has a well executed bust of Thomas Paine. This is the only token to show a likeness of Paine. The reverse refers to the mountain in labor, a fable attributed to Aesop, (6th century B.C). A book of the complete fables of Aesop in

our local library does not have this fable in it, however the fable was referred to or used by Horace, the Roman poet, c. 65 B.C. The reverse illustrates these words from the fable: "A huge gap appeared in the side of the mountain. At last a tiny mouse came forth." I think this may be a satire on Paine and his membership in the National Convention of France. In the chambers, the Jacobins sat on raised chairs or benches, so they were higher than the other members and were known as the Mountain.

A vitriolic token on the Rights of Man and Paine is Middlesex 209, in white metal and extremely rare. It is attributed to have been issued by Skidmore, who issued a number of anti-Paine tokens, notably the End of Pain series. A somewhat degraded specimen of this token was offered in the Noble sale, and I was fortunate to see a high quality example in the Bobbe's exhibit at the A.N.A. convention in Portland in August.

The End of Pain series is included in the Spence tokens, although mostly made by Skidmore. These are Middlesex 827-835, 836, 1105-1110. The reference to Pain is thought of as a pun, but Paine's original name in England was Pain, as he added the e to his name only after coming to America in 1774. Spence would now be called a socialist and had his own agenda, but he agreed with Paine's opinions as in his "noted advocates for the Rights of Man" series, Middlesex 677, 837, 838, and 1111-1119. One of the three Thomases is Sir Thomas More, who was actually beheaded by King Henry VIII in 1535, and for different reasons.

The trigger inspiring Paine to write the Rights of Man was Edmund Burke's Reflections on the French Revolution. Burke was a respected member of parliament, and a token, Yorkshire 3, was issued in 1798 in memory of his death, July 9, 1797.

In Paine's trial for treason, December, 1792, Paine was defended by Thomas Erskine, but was found guilty. Erskine also successfully defended Thomas Hardy and others from seditious charges, and Home Tooke on treason charges. (Middlesex 1010-1013 and 1044-1047) Daniel Eaton was prosecuted six times for printing Rights of Man and other works between 1793 and 1796. He was acquitted the first five times, until found guilty in 1796. He went to America to escape punishment, but was imprisoned for fifteen months on his return three years later. After his first trial acquittal, the London Corresponding Society had a token issued honoring this event, Middlesex 203, and for Thomas Hardy, Middlesex 204-206. I particularly like Eaton's own trade token, Middlesex 301, showing a cock on a fence crowing over swine in the mire below. Eaton lived in a house he called the Cock and Swine, but I like to think this is Eaton's laugh at authority for prosecuting him.

There were mules of the designs referred to, mostly by Skidmore. Many of the Spence tokens also exhibit themes on rights and unjust laws. One other group of tokens meriting mention are those showing the bridge utilizing Paine's design, Durham 2, 3, 10 and 11. The bridge is over the Wear River at Sunderland, opened in 1796 and used continuously until replaced in 1929.

References	Author	Published
Thomas Paine: Political and Social Thought	Gregory Claeys	1989
Thomas Paine: Apostle of Freedom	Jack Fruchtman	1994
Political and Commemorative Pieces, etc.	R.C. Bell	1987



T. Paine



IRONBRIDGE GORGE

BIRTHPLACE OF THE INDUSTRIAL REVOLUTION



John Weibel · CTCC 26

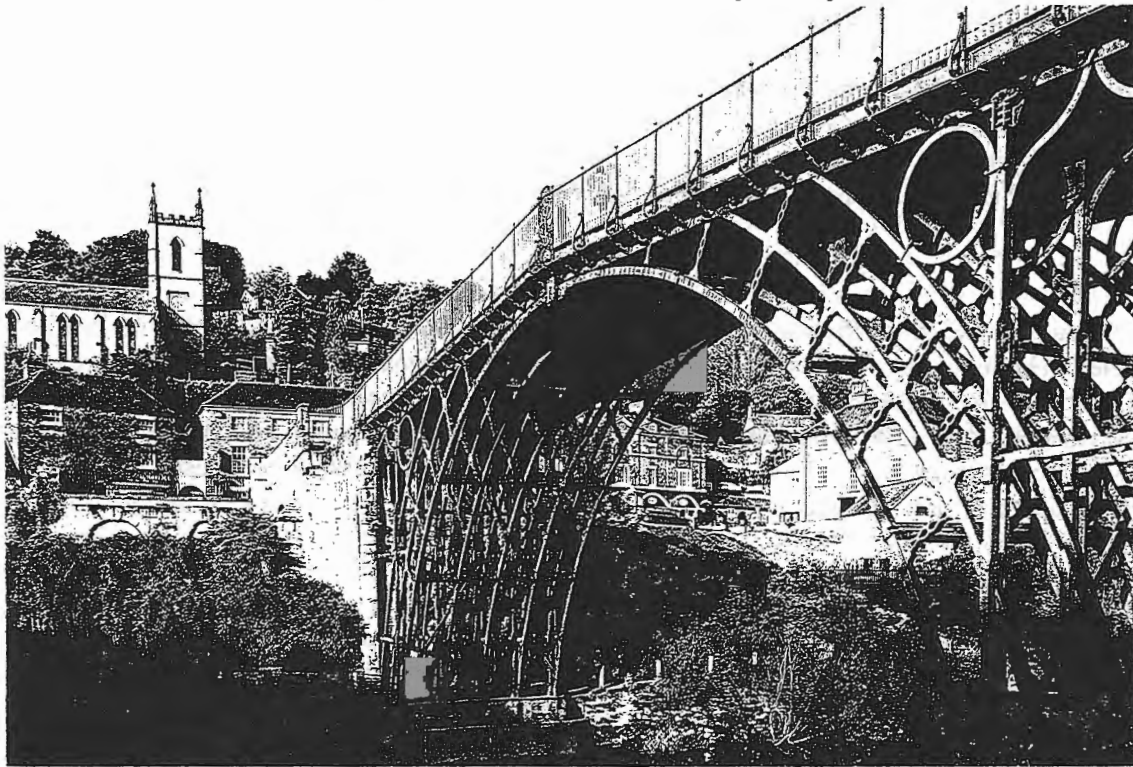
This past April, my wife and I visited England's historic Ironbridge Gorge, located in Shropshire, east of Wales and west of Birmingham. Having a keen interest in the Industrial Revolution as well as historic bridges, this was a must-see place for me. The importance of this area was confirmed in 1986 when the United Nations Educational, Scientific and Cultural Organization (UNESCO) designated the Ironbridge Gorge a World Heritage Site, proclaiming its "exceptional and universal value". What happened in this area during the eighteenth century, for both good and bad, profoundly changed the world. From the 1770's to around 1815 visitors came here from all over the world to learn about the new technologies and bring these concepts back to their own lands. Our modern industrial society can trace its very beginning back to this out of the way area on the River Severn.

This article discusses the Ironbridge Gorge primarily as it relates to Shropshire tokens featuring the famous Ironbridge (D&H 3 - 17). Typical obverses feature a longitudinal view of the bridge with a vessel sailing under and the legends: IRON BRIDGE AT COALBROOK DALE 1792 / ERECTED ANNO 1779 / SPAN 100 FEET. Earlier tokens (D&H 3 - 4) lack the sailing vessel and feature the single legend: IRON BRIDGE AT COALBROOK DALE 1779. Tokens D&H 5, 6, 7 add HEIT. 50 FT. after SPAN 100 FT. All reverses show a man working a machine on a masonry platform with a wheeled cradle on a slope, attached to the machine by cable. In exergue are the legend and date: INCLINED PLANE AT KETLEY / 1789. Most edges feature the lettering: PAYABLE AT COALBROOK - DALE AND KETLEY. The tokens were issued by ironmaster William Reynolds for the Coalbrook Dale Iron Company. The dies were engraved by George Wyon and manufactured by Peter Kempson. Approximately three tons were struck in Birmingham. As a type, this is a common token that saw wide circulation.

Ironbridge Gorge and other nearby areas saw an explosion of industrial activity during the eighteenth century. Foremost among these innovations are: The first smelting of iron with coke by Abraham Darby I at Coalbrookdale in 1709; first casting of iron cylinders for steam engines in 1722; first casting of iron railway wheels in 1729; first iron rails laid on timber ties in 1769; first cast iron bridge in 1779; first iron boat by John Wilkinson in 1787; first iron bridge fabricated for export in 1791; first iron aqueduct at Longdon-on-Tern by Thomas Telford and William Reynolds in 1795-6; first cast iron framed building in Shrewsbury in 1796; first high pressure steam powered railway locomotive in 1802.

In the 1960's, the British government created the planned "new town" of Telford, incorporating a large expanse of territory, including Coalbrookdale and the market town of Ironbridge. The bridge and the decaying remnants of the Gorge's industrial past were wisely viewed as being potentially valuable to the new town. Intense reawakened interest helped bring development funds into this long neglected region. In 1967 the Ironbridge Gorge Museum Trust was created to preserve and promote these eighteenth and nineteenth century industrial sites as educational and tourist assets. Collectively known as The Ironbridge Gorge Museums, these sites include:

- The Ironbridge and Tollhouse
- Museum of Iron and Darby Furnace
- Blists Hill Victorian Town
- Coalport China Museum
- Jackfield Tile Museum
- Broseley Pipe Works
- Museum of the River
- Bedlam Furnace Ruins
- The Tar Tunnel
- Darby Family Houses



THE IRONBRIDGE

By the 1770's the rural Severn Gorge was rapidly becoming the most important industrialized area in the world and the Severn, England's busiest waterway. The need for a new bridge was critical as existing ferries failed to satisfactorily accommodate the growing cross river traffic. There was a consensus among local businessmen that a bridge was needed and Coalbrook Dale, the best location. At that time, the name Coalbrook Dale was applied to most of the surrounding area. Today's Coalbrookdale encompasses a much smaller area north-west of the Ironbridge. Later, the Georgian market town of Ironbridge sprung up at the bridge's north end, taking its name from the bridge. The regional economy peaked about 1815, then declined steadily afterward as the area was eclipsed by the industrial growth of other competing urban centers.

Spanning 100 feet - six inches over the River Severn, connecting the communities of Broseley and Ironbridge, this is the world's first iron framed bridge. Designed by Shrewsbury architect Thomas Farnolls Pritchard (1723 - 1777), work on the bridge began in 1777. Quaker ironmaster Abraham Darby III (1750 - 1789) took on the major responsibility of financing and building the new bridge. Other local businessmen and ironmasters such as John Wilkinson may have participated, but to a lesser extent. There was considerable doubt about the practicality of using iron in such a bold venture, but Darby believed it would succeed and help to advance his family's iron making business. Despite the bridge's success, its ultimate cost far exceeded

Darby's initial estimates leaving him deeply in debt. His Coalbrook Dale company however, did gain world wide notice and prospered for generations afterward.

Component pieces were cast at Abraham Darby III's nearby furnaces in open sand molds and transported to the site. It's unclear exactly how the bridge was erected since few records of its construction exist. But we do know it was assembled in the same manner as a timber bridge. Mortise and tenon joints, dovetails and wedges held the bridge together. The builders used the known technology of the day based on traditional wood and stone structures. The science of structural engineering as we know it today had yet to be developed. Bolting, riveting and welding of structural components came much later with further advances in iron and steel.

The bridge opened to traffic on January 1, 1781 with a wide range of tolls based on type of wheeled vehicle and by number and type of animals. Those crossing on foot paid a toll of one halfpenny; the Ironbridge token itself may very well have been used as payment. A four story Georgian brick tollhouse was constructed on the south bank alongside the bridge. Still existing today, it now houses exhibits and a gift shop where one can purchase a certificate attesting to having walked across the bridge.

The Severn Gorge is subject to periodic floods and suffered one of its worst in 1795. This "Great Flood of 1795" caused considerable destruction, washing away many of the timber and stone bridges in the valley. The Ironbridge survived intact, proving to all the unquestionable strength and durability of iron. After this momentous event, iron became the preferred material for bridges and engineered structures throughout the world. The Sunderland bridge, also made of iron and depicted on Sunderland penny tokens (Durham D&H 2 - 3), followed in 1796 with a more daring span of 236 feet across the River Wear. It was demolished in 1929.

Continual geological movement of the river banks has stressed the Ironbridge ever since its initial construction. Over the centuries, numerous repairs and reconstructions have been required to stabilize the bridge. Inadvertently, its flexible timber-like assembly may have actually helped prolong its life by accommodating some of this movement. It wasn't until the 1970's that this geological condition was finally addressed in order to assure the bridge's long term stability.

River bank movement required the demolition of the original south abutment in 1802. Timber arches were installed and remained until 1821 when cast iron arches, still existing today, were constructed. Bolting and plating of iron members was required by 1863 to repair and stabilize the structure. By 1926, demolition of the bridge was considered as it was deemed to be obsolete and unstable. Fortunately, no action was taken. In 1934 the bridge was closed to vehicles, making it accessible only to foot traffic. Pedestrian tolls continued to be imposed until 1950

when ownership passed from private proprietorship (descendants of Darby's in-laws) to Shropshire County Council control. The bridge has been a free pedestrian crossing since then.

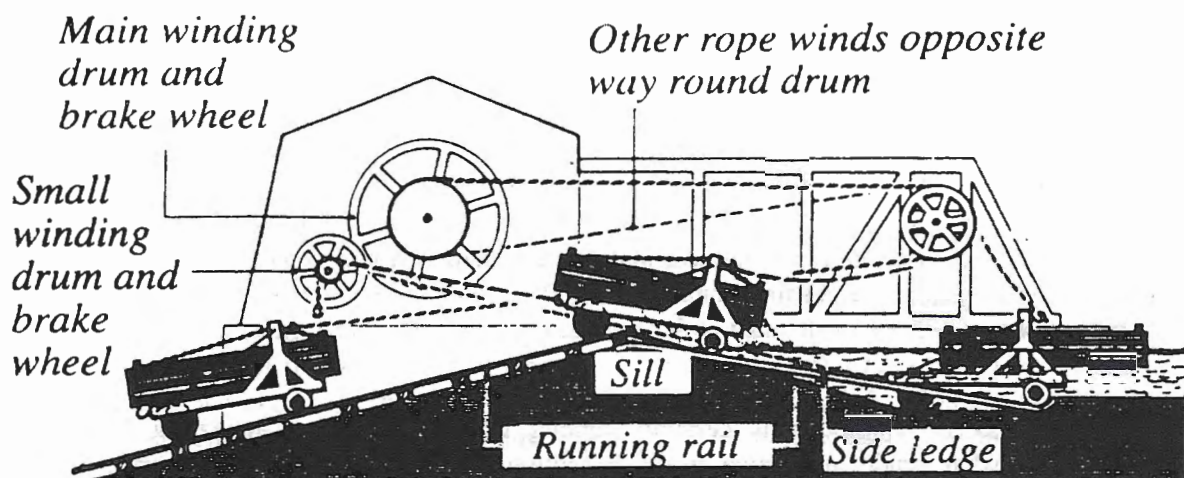
The 1967 founding of the Ironbridge Gorge Museum Trust brought about a major project to restore the Ironbridge for its 200th anniversary in 1979. From 1972 - 1975 the bridge underwent major repair and reconstruction. A massive inverted concrete arch was constructed on the river bed to permanently hold the shifting abutments in place. Restoration was complete by 1980 - 1981 when it was completely repainted with a dark gray coating to protect the ironwork.

Shropshire's historic Ironbridge is certainly among the world's most appealing bridges. Although somewhat crude and naive in its execution, it surpasses many later bridges in gracefulness and simple elegance. Its arched ironwork proudly proclaims in white lettering on both sides: THIS BRIDGE WAS CAST AT COALBROOK = DALE / AND ERECTED IN THE YEAR MDCCLXXIX. The iron circles at each end appear as porthole windows or eyes looking out onto the water. The bridge's roadway rises steeply from each end toward a central peak. When looking across the roadway from one end, people appear to rise up or disappear as they ascend toward and descend away from the peak. The roadway is lined on both sides by a vertical picket fence. At the center peak, decorative ironwork panels announce "ERECTED IN 1779". The depiction of Ironbridge on the Shropshire tokens is very similar to its actual appearance today. The only difference being the absence of the decorative lampposts shown on the token at three locations above the roadway. The views from the bridge up and down the river are absolutely beautiful, green and bucolic. Its hard to picture this pastoral setting as ever having been a major center of industrial activity. Illuminated at night, the bridge's arch is beautifully reflected in the water forming a complete circle when viewed from a distance.

INCLINED PLANE AT KETLEY

Until visiting Ironbridge Gorge, I had a rather dim idea of what exactly an inclined plane was. Here, one can visit a similar preserved example - the Hay Inclined Plane at Blists Hill. Ketley was one of several iron producing sites in the hills around Coalbrookdale. Ketley was also site of the first of three inclined planes constructed throughout the hilly region. An inclined plane is basically a railed slope on a hillside where small boats are pulled up from a lower canal to a higher canal. William Reynolds (1759 - 1805), cousin of Abraham Darby III and fellow Quaker, had these structures built as a means of raising and lowering canal boats without the need for expensive locks. The inclined plane was a significant engineering achievement which allowed canals to be used in the hilly Shropshire iron and coal fields. Transporting iron ore and coal became easier, faster and cheaper thanks to this invention.

I'm not certain exactly how the inclined plane at Ketley operated, but information displayed at the remaining Hay Inclined Plane and at the Museum of Iron could be applicable to Ketley. According to these displays, the Hay Inclined Plane was originally operated by horses upon starting up in 1791 then converted to steam power in 1793. Since Ketley was built earlier (1788 - 1789), it too may have been initially powered by horses and then converted to steam afterward.



“-- tub boats were floated unto wheeled cradles which carried them up and down the slope on iron rails. At the top of the incline, a steam engine was employed to pull the cradles up the reverse slope and out of the water. Normally the incline was self acting, the weight of a loaded boat descending pulling an empty one up from below, but when a loaded boat lay at the bottom, the steam engine would be required to draw it up the slope”. 2

Man made canals and natural rivers were the primary means of transporting goods in eighteenth century Britain. The later development and expansion of railways made many of these canals and the inclined planes obsolete. The Hay inclined plane was last used in 1894 and totally abandoned by 1907. Nearby sections of the old Shropshire canal have been re-excavated and restored. Portions of the canal can be seen in Coalport at the bottom of the Hay incline, and directly above it on Blists Hill.

BLISTS HILL VICTORIAN TOWN

This “open air” museum contains a fascinating collection of original industrial sites with relocated and reconstructed Victorian era shops, workshops and other buildings. Costumed “residents” demonstrate Shropshire village life circa 1900. Here modern currency can be exchanged at the town’s bank for “twentieth century British tokens” at the rate of 1d to 40 pence to spend in the shops and pubs. I brought back several uncirculated sets of these Birmingham minted, 1987 dated tokens. The set consists of seated Britannia copper farthing, halfpenny and penny pieces and a crowned “3” nickel three pence. Intended to mimic turn of the century pre-decimal coinage, perhaps these tokens may become sought after collectibles in the future. The surviving Hay Inclined Plane, sans machinery and derelict for nearly a century, can be visited at Blists Hill.

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"MINT RED"

Recently I visited a friend of mine, who is a British dealer, located near the British Museum in London. I asked what was new in "Conder" tokens. He brought out a reasonably common token with about 70% luster. He said, "Bill, this piece has a lot of "Mint Red". Oh oh! I heard cash registers ringing in the background. The words "Mint Red" rolled off his tongue with the sustained emphasis of a religious mantra. Oh oh! He's been talking to American dealers long enough to know that luster can carry a substantial premium. The British collectors acknowledge that luster is good, but it's not that big of a deal. However, present an E. A. C. member with an 18th century copper that exhibits full, original, untoyed with, flashy mint bloom - and the manufacturers of Viagra would be envious of the visceral response.

So, the British folk are on to us. They are an observant group, so I knew it wouldn't take long. I paid more for the token than I normally would have expected to pay; "Mint Red" had taken its toll.

A footnote: Normally I have little trouble (as a dealer) selling common choice uncirculated "Conder" tokens. They are old, interesting, and attractive. But without an up-to-date pricing reference, I find myself song and dancing people to convince them that the rarer issues are actually worth the hundreds of dollars I am asking for them. The conversation always starts out the same, "I remember when I could buy six of those in full B. U. for \$60.00". Yeah, well at one time the 1804 dollar cost under \$100.00.

What we need, especially after the Noble auction, is an up-to-date pricing guide. It would be a mammoth undertaking (no, I don't have the time to do it), but it would do the hobby a world of good.

Footnote #2: I have pretty much given up on standard issue US coins. After a certain point, they are boring - no matter what light you put on it. Full horn, full split bands, full head, ultra full head, full lunch box, what are we talking about here? Marketing, that's what - or, you can mortgage your house to get that large cent variety with the crack running from the twelfth star to the rim (a distance of roughly 3mm). But the "colonials" and the "Conders" offer a brief but informative window into the times in which they were made. I find that delightful.

Enough ranting. I enjoyed Allan Davisson's recounting of the Noble auction in the last issue of the journal. My best to all.

Bill Seese
CTCC #79

by Allen Bennett

Over the years on the coin circuit, I have been privileged to meet many "quality" people. Of these, Jerry and Sharon Bobbe are two of the most fascinating. For me, the highlight of the 1998 ANA Convention was the Bobbes' grand Conder Token display, which showcased many of the finest pieces from their beloved personal collection. Brief and accurate mention of the exhibit was made by Q. David Bowers in the August 31, 1998 Coin World ("...seriously numismatic and educational...eye-popping...") and by Wayne Anderson in his introduction to the September 1998 Conder Token Collectors Journal ("...a sight to behold...a very special contribution toward creating further interest in our hobby..."). It is timely, and should be of numismatic interest, to give here a more detailed accounting of both the formation and content of this marvelous collection.

Like many coin people, the Bobbes showed precocious collecting interest, at about 5 years of age. Jerry's mentor in the early years was Ed Milas of Rarcoa. In high school, Sharon worked for her collector-accumulator father at his coin shop in Chicago. The Bobbes met in a numismatic setting in 1976, working for Larry Whitlow, and were married in August, 1977. Their collecting odyssey has been a common ground that has greatly enriched their marriage, "...something we can do together." Sharon shares Jerry's unhesitating fluency in Dalton-and-Hamerspeak. She often makes the final call when it comes to ranking duplicates in their collection and to answering the frequently-encountered inquiry, "Is there a diamond buried beneath this layer of mud?" The Bobbe collection is the BOBBES' collection.

Jerry developed an intense interest in early American copper in the early 1970's, particularly after the 1971 Frank H. Masters, Jr. sale. His middle dates included the "finest known" 1839 Newcomb variety set and ten gem proofs, including a bronzed 1829. His first Conder tokens were purchased at a Washington, D. C., Metropolitan Show in 1972 from Joe Levine of Presidential Coins and Medals. Their average cost was \$8 to \$12, and the total package came to several hundred dollars, all Jerry could afford at the time. This group of tokens was subsequently sold to Wendy Gannett, his then-girlfriend and a violist with the Milwaukee Symphony.¹ Two specimens from this original 1972 Conder foray reside in the Bobbe collection today: red prooflike examples of Middlesex 282 (Ching's) and Middlesex 866 (Spence's Thelwall/Minerva Standing).

1. Jerry was assistant principal cellist with the same organization. Today, he is principal cellist of the Vancouver, Washington, Symphony Orchestra, and recently was soloist with them in a televised performance of the Elgar Cello Concerto. He has been a member of several chamber music groups, including the St. Elvis Trio. Additionally, Jerry instructs talented cello students in his home and does gigs at the Portland Border's Book Stores and at various social events to supplement the Bobbes' income as professional numismatists.

In the mid-1970's, Jerry stimulated both Sharon and Chicago businessman Myles Z. Gerson to collect Conder tokens. Sylvia Gothard, tennis pro at Myles Gerson's country club, was also an enthusiastic collector during this period. Her interest waned after Mr. Gerson died in 1985.² When Jerry and Sharon were married in 1977, their combined Conders totalled about 200 pieces. These were common varieties in high, eye-appealing grade. The tokens had been acquired piecemeal, since at this stage the Bobbes had not yet had access to any major auctions or to dispersals of important private collections.

The formation of any major original coin collection ultimately involves fate: the availability of great material must overlap in time with the desire to own such material by appreciative and financially-qualified collectors.³ Fate did not miss the opportunity to assist two such capable custodian-connoisseurs; over the next two decades she would repeatedly extend her hand to assist the Bobbes in their quest.

The Bobbes' move to Portland, Oregon in June of 1978 was the unanticipated deus ex machina for their collection. Three months after their arrival, they stumbled upon an incredible group of forty to fifty Conder tokens at a local coin shop. The tokens were contained in "unique handmade envelopes written in tiny script (fig. 1), with numbers which seemed to correspond to their place within a much larger collection." The coin shop owner would not source the tokens, so the Bobbes became highly motivated private investigators, hunting HIM down, over the next year. Finally, on July 16, 1979, after much cloak-and-dagger negotiation, they acquired the Ole P. Eklund collection of Conder tokens. This assemblage, numbering some 1800 pieces, contained great depth, rarity and quality. It expanded the Bobbes' already well-formed numismatic sensibility to comprehend a higher dimension of potential beauty within the series and it whetted their appetites for unique and esoteric pieces. Their rudder was set.⁴

2. W. J. Noble and Jerry were allowed to cherry the Gerson Collection before it was sold publicly by Spink Auctions, London in 1986-7 (Sales 53, 58 and 62).

3. The Bobbes have assumed significant intermittent debt while acquiring their "foundation" pieces. They have often followed Robert Schuman's dictum, "...a great coin may never be available again, but you can always get more money." Youth can make almost any proposition seem reasonable. Fortunately for their collection, Jerry and Sharon were physically young in the 1970's, and are young at heart now.

4. Biographical information concerning Mr. Eklund can be found in a memorial article authored by Mrs. D. Dee Denise, ANA Librarian from 1951-57, in The Numismatist (May, 1950). Mr. Eklund died on Feb. 2, 1950 at the age of 76. A resident of Spokane, Washington from 1908 on, he was totally deaf and never married. He received the 1945 ANA Award titled, "Leading Collector of Copper Coins of the World" and is in the ANA Hall of Fame. His numismatic library contained over 30,000 books and his collection numbered some 40,000 world coins. His Conder tokens had remained miraculously unmolested during their peregrination in the Pacific Northwest through the hands of at least four or five owners between 1950 and 1979. Mrs. Denise was one of

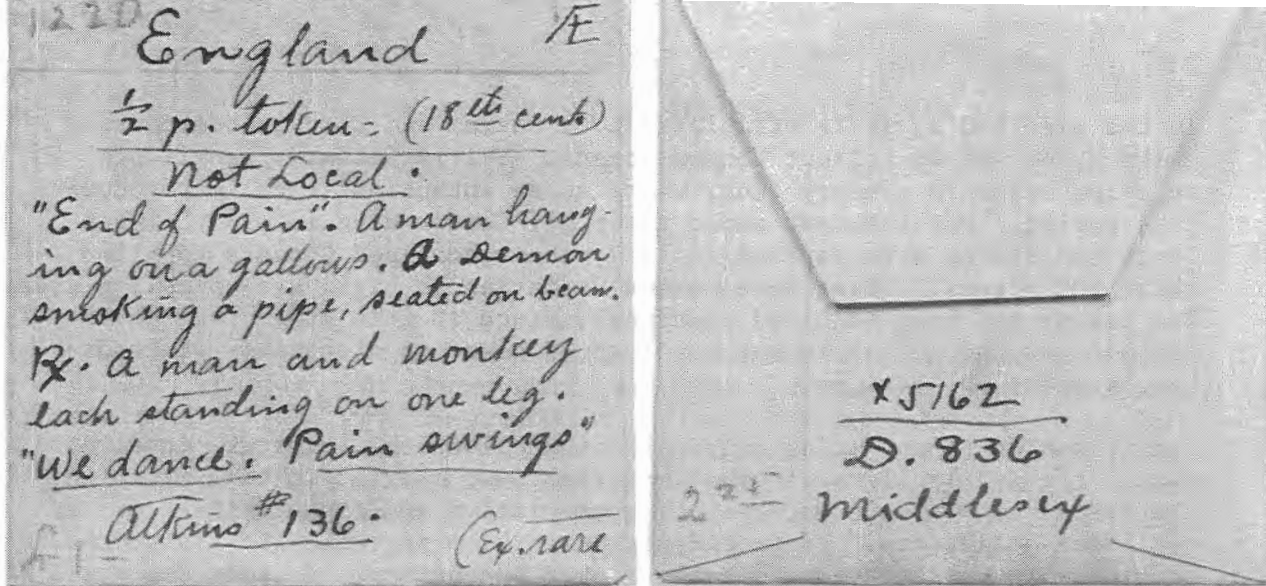


Figure 1. Ole P. Eklund housed his tokens in handmade envelopes labelled with his meticulous script. The Bobbes purchased his great collection, virtually intact, on July 16, 1979.

In 1980, the Bobbes purchased the Willard Blaisdell Conder token collection (via Del N. Bland). It contained over 3000 pieces, mostly common commercial tokens in good condition, many in duplicate. They were also befriended by Richard Gladdle, then Director of Stanley Gibbons Coins (on the Strand). Through his efforts, they were permitted in 1980 to review the Conder tokens in the British Museum. It was an indelible experience for them. Many of the Museum's finest holdings, especially their magnificent silver proofs, were purchased at Christies' sale of Sir George Chetwynd's collection on July 30-August 1, 1872. The Bobbes were impressed with the great care Chetwynd had taken to preserve his gems. Jerry and Sharon regard Chetwynd as the first great token collector and like to think that they are carrying on his tradition in our time.

4 (continued). these intermediate owners, and her copy of J. Atkins' "The Tradesmen's Tokens of the XVIII Century (London, 1892)" carefully inventoried the Eklund collection. Per this inventory, the Eklund collection was largely intact when acquired by the Bobbes. Most of the missing pieces, possibly due to their greater local marketability, were Colonial America-related. (The Talbot, Allum & Lee mules, "Grate" halfpence, Washington large and small eagle cents, Liberty and Security pence and halfpence, Repub. Ameri. pennies, Theatre at New York, Franklin Press, and Kentucky tokens were all made in Britain in the late 18th century and can be considered part of the Conder series.) The Bobbes sold about 35 of their gem middle date US Large Cents to finance their purchase of the Eklund collection.

5. Sir George collected tokens "when issued" in his youth but in his last twenty years (1830-1850) he became more aggressive and a real condition fanatic. Chetwynd issued his own Grendon halfpenny in 1842, both in copper (very common) and in silver (4-5 known). Fittingly, the Bobbes acquired the finest known silver proof just before the 1998 ANA Convention and were able to include it in their exhibit (fig. 2).



Figure 2. The Bobbes consider Sir George Chetwynd to be the first great collector of 18th century provincial token coinage. This silver proof of his 1842 Grendon halfpenny is the finest of 4 or 5 known specimens.

After the W. Longman Sale (Glendening's, March 12-13, 1958), significant Conder token auctions went into a twenty year hiatus, only to fortuitously regain steam shortly after Jerry and Sharon acquired the Eklund Collection. The Bobbes have been notable participants in all of the subsequent major Conder auctions, including the JR Farnell Sales I and II (Sotheby's New York, 12/8/81 and 5/26/82), the TA Jan Sales (Spink & Son, Sale 26, 2/83 and Sale 35, 4/84), the AH Baldwin Sale (Spink Sale 43, 4/85), the M. Gerson Sales (Spink Auctions London, Sales 53, 58 and 62, 1986-7), and more recently the RC Bell Sale (Dix, Noonan & Webb, 10/1/96) and the WJ Noble Sale (Noble Numismatics Pty Ltd, Sale 58B, 7/98).

Jerry and Sharon have also had access to several hoards, including: a "roll" of Anglesey 351 that they were allowed to pick in England in the late 1980's; a 600-piece lot of Anglesey pennies and halfpennies containing multiples of many patterns, purchased in late 1995; and a large Spence token lot that was purchased just before the 1998 Portland ANA Convention.

Between collections, auctions, hoards and continuing piecemeal acquisitions, Jerry and Sharon have acquired many duplicate specimens. These and other tokens have been dispersed via The Token Examiner, their periodic pricelist. Since 1981, Jerry and Sharon have printed 21 issues, most recently in November, 1998. Like all Jerr-Shar Productions, The Token Examiner is sophisticated and fun. Written in a charming and inimitable, often humorous, style, and superbly edited, it is an entertaining source of numismatic information about Conder tokens and the social period in which they were created. It is also a source of beautiful and honestly-graded tokens.

Now, dear readers, before we proceed to the Bobbes' 1998 ANA Convention exhibit per se, please endure a personal digression, the intent of which is to illuminate several of the Bobbes' core numismatic priorities, deduced after close observation over a period of time.

Until four or five years ago, I had heard the term "Conder token," but really had no idea what it meant. I had been an aggressive condition collector of 1794 US Large Cents "by the portrait" (obverse die variety) since the mid-1980's and was dismayed that several of my mint state specimens were

grunging down, even though they had been handled with care and stored in a dry safe deposit box in cotton-lined pouches. I was certainly NOT going to try to refresh them myself, and took to polling "old-time" Early American Copper Club members as to who they thought was the most capable and trustworthy person to do the job. One name popped up consistently: Jerry Bobbe.

Thus began a lengthy correspondence and sending back and forth of valuable coins in the mail. (By the way, he lived up to his reputation and did a great job!) Gradually, it became clear that we had a common bond not only in our innate attraction to old copper but also in our beliefs that surface is the primary determinant of condition and that ownership of choice, rare old copper entails great curatorial responsibility. After several years, Jerry and Sharon cordially invited me to visit their comfortable Portland home. During a dreary January, we spent the better part of a week sitting at their dining room table, passing around, one by one, almost all of the Conder tokens in their primary collection.

After 20 years of collecting, they still had the enthusiasm of beginners, and were appropriately proud of their collection. They both had "good eyes" and had trained themselves to look at coins with great discipline. (They really are PROFESSIONAL numismatists. Their knowledge of the Conder series has been autodidactic.) Across the board, their tokens had marvelous surfaces, often grading 66 and up, according to the standards of contemporary grading services. There were many great rarities. The Bobbes collected strikings in metals other than copper; their silver proofs were especially memorable. They collected "at a glance" tokens that were vibrant in the totality of their quality and they were particularly attracted to prooflike uncirculated pieces with sexy toning and to bronzed proofs. The favored quality of their "mint red" pieces was a uniform peach fuzz brick red, and spotting, if present, was minimal and did not detract from the initial overall impression of the die. My Gestalt then was that this experience was the Conder token analogue of reviewing the Naftzger early date US large cents or the Trompeter US proof gold collection. Truly inspiring, but even with limited experience, I sensed that other collectors could never aspire to create such a collection. As with early American copper, many of the varieties were so rare, especially in high grade with good eye appeal, that probably only one in-depth, gemmy collection COULD exist at any given point in time. After learning more about this series, this early suspicion, that the Bobbe collection was EXTRAORDINARY, has become a certainty. We "newcomers," I'm afraid, will realistically need to set our collecting sights on a lower, though still extremely enjoyable, plane. My visit to Portland was a visit to a Conder world that approached the limits of the possible.

The Bobbes are uncompromising in their belief that 200 year old tokens in choice condition should stay that way. They have thought through, and try to avoid, any possible source of damage during token handling and storage. Their advice ranges from proper safe deposit box selection ("...never use a box next to an outer wall, too much temperature fluctuation...") to proper handling ("... no hard objects on hands or wrists, only over a soft surface, touch edges only, no talking while viewing..."). **TREAT BOTH YOUR AND OTHER COLLECTOR'S TOKENS WITH RESPECT.**

Many of Jerry's favorite anecdotes relate to episodes of token mishandling that he has witnessed. These range from a British auctioneer who casually threw a just-won token, unprotected, into a tray containing other unprotected tokens, to a dealer who substituted tuna salad sandwich oil for Blue Ribbon Conditioner on tokens viewed "doing lunch". Also a large collection victimized by "travel-rub" and "PVC-itis". Jerry reserves his greatest contempt for amateur coin doctors who mean to be Dr. Kildare, but end up being Dr. Kevorkian to their patients.

The Bobbes' Portland ANA Convention Exhibit contained 1080 tokens, about one-third of their total collection, in 15 cases on black velvet pads accompanied by computer-printed commentary on parchment paper.⁶ The tokens were not labelled as to Dalton and Hamer variety.

Setup of the exhibit went smoothly, but for a few amusing glitches. All Spence dies were meant to be illustrated, but "Pandora's breeches" was somehow left behind. This omission, though, kept the overall exhibit rated PG for Young Numismatists. As a treat for discriminating viewers, Burchell's R-8 Middlesex 258, with incorrect "No. 78 Longacre" address, was brought, but placed reverse up. This would have left such viewers wondering, "Why are they showing us such a common reverse die design in relatively poor condition?" Just before closing the "Hancock" case, an onlooker, as described in the most recent Token Examiner, agitated Jerry by pointing out a fly on Sir Original (Warwicksire 140). No flyswatter was forthcoming. (The Token Examiner article did not reveal WHICH Sir Original; three were put out, two in copper, mint red and semisweet chocolate, and one brassy little fellow.) Many of Matthew Boulton's bronzed proofs were displayed. Richard Doty, viewing this section, shook his head and advised Jerry that one of the specimens, a bronzed Angussire 18 (Dundee halfpenny with the Flax-Heckling reverse) was a Kempson issue. Rare scenario, I'm sure.

Three of the Bobbes' favorite tokens, killer pieces all, were shown. These included: "Danny Boy," Daniel Eccleston's semiunique Lancashire 56 Lancaster halfpenny (with obverse and reverse legends in raised letters), acquired at the Farnell I sale and not the D and H plate coin; "The Muffin Man," Middlesex 1009 (Sr. Harry Dimsdale Muffin Mercht/Elected Mayor of Garrat 1796), acquired privately and ex. Chetwynd-Davis (as in W. J. Davis, "The Token Coinage of Warwickshire, 1895" and Sotheby's March, 1901, sale); and Robert Orchard's Sawbridgeworth Penny, Hertfordshire 1, lot 196 and top prize at the recent W. J. Noble auction. It realized \$66,000 (Aust.) and was widely reported in the Australian news media. Previously, Patrick Deane won it at the 1983 TA Jan Sale. After making about thirty high-quality electrotypes (apparently without inflicting damage on the original), he sold it privately to Mr. Noble. Only three examples of the Sawbridgeworth

6. Exhibit viewing at the convention was uncomfortable. The floors were hard and cold. Tables lacked chairs and lamps. A tiring glare on case tops was created by the dim ceiling illumination. Surely both exhibitors and viewers deserved better!

7. This omission would be my only criticism of their exhibit. True, there were fewer labels and more tokens could be displayed. Also, despite wanting to share their collection with others, the Bobbes are sometimes secretive about the details of their holdings. "Over the years, the specific information that we have revealed to others has ultimately been used against us." In coin collecting, as in other of life's competitive arenas, it is "lonely at the top."

penny are definitely known. The other two specimens (one in the British Museum and one in the holdings of a London coin firm) are impaired. Orchard's ultra high relief portrait has been stated to extend 4 mm above the obverse planchet fields but in the copper it looks more like a centimeter! To acquire THIS token, the Bobbes had to follow the great RE Naftzger, Jr.'s dictum, "...if a really great coin eludes you, SHOW PATIENCE AND PERSEVERE; it WILL turn up again."

Moving on, the exhibit showed several rare halfpenny varieties that are remarkably similar in design to common tokens: Middlesex 475a (Francis Shackelton's "LODON" token); Suffolk 18 (Sharon's "o o" variety, as both sword and sheath point to "o"s in the legends); and Angushshire 27 (slightly smaller, sharper, more prooflike and without periods in contrast to the dead common Angushshire 28).

A complete set of Globe pennies in pristine mint red highlighted the building medalets case.

Two "superstruck" dies were illustrated. One was John Gregory Hancock, Jr.'s Warwickshire 15 uniface trial of the William Pitt obverse (fig. 3), "...in order to bring the obverse strike to full sharpness our young lad placed an unknown medal underneath the uniface side, creating a fabulous brockage of a large military bust." The other was Middlesex 802, "...a brockage-maker on the Oddfellows side, struck on a huge splayed-out flan which, because of the added pressure in the coining chamber at the time of striking, has the sharpest and greatest CAT of all time." The cat was Spence's symbol of freedom. As per his directive, both cat and "meridian sun" tokens were placed in his coffin on Sept. 8, 1814.

The silver tokens were truly breathtaking and included the highly prized London Corresponding Society's medallion Middlesex 203 (fig. 4). Also shown were silver halfpennies of varieties normally seen in copper: Brimscombe Port Gloucestershire 61 (Thames and Severn Canal/Tunnel Entrance); Middlesex 302b (Forster's); Middlesex 470 (Nothing Venture Nothing Have/Richardson Goodluck & Co); Middlesex 1011 (Erskine and Gibbs); Norfolk 13 (Norwich Castle/Good Times Will Come); and Hoxne Suffolk 33a (Dismounted Yeoman/Castle Within A Garter).

The Bobbes are fond of overstrikes with clear undertypes and showed off a brilliant red Surrey 1 (Sr. George Cook/...Fruiterer...Oyster Merchant ...) struck over a Somersetshire camel penny and a red gem Yorkshire 1 (Bolton Castle/Time Destroys All Things) struck over an Anglesey penny.

Jerry and Sharon enjoy the challenge of deciphering striking errors. A Warwickshire 242b Lady Godiva error they showed took THEM hours to figure out. It turned out to be "...double struck over an off-center reverse brockage."

One of the most interesting counterfeits was an Anglesey 141a. This strange token, dated 1784 (Anglesey pennies were not released for circulation until 1787) also lacks "on" in the edge lettering. Ideal targets for counterfeiters, the Anglesey tokens were readily accepted country-wide and much preferred to most copper then in circulation.



Figure 3. "Superstruck" J. G. Hancock, Jr. Warwickshire 15 from the Bobbe collection. See text. Compare with D and H plate.



Figure 4. One of many gem silver issues in Jerry and Sharon's collection, the ever-popular Middlesex 203 "Rooster."



Figure 5. Reverse of the Bobbes' Middlesex 35. Perfection in copper.



Figure 6. Suffolk 8. Spectacular Bobbe example of white metal uni-face trial striking of Cardinal Wolsey obverse.

Superbly-preserved mules included the Fullerton-Swainson Ayrshire 8 and the 1795 Liberty and Commerce, Talbot Allum and Lee die paired with Blofield Cavalry (Norfolk 10) and with York Cathedral (Yorkshire 65). A pseudomule was Anglesey 257, listed as a mule in Dalton and Hamer. "It has the same obverse as Anglesey 8 (R-8), but the reverse is used nowhere else in the series."

Dramatic die failure progressions were demonstrated with the Berkshire 1 Windsor halfpenny reverse and with the Meymott's (Middlesex 378 and 380-384), Village in Ruins (Middlesex 744-749) and Before the Revolution (Middlesex 849-855) dies.

Jerry and Sharon believe that private tokens are the "royalty" of the Conder series, representing the ultimate in beauty, rarity and provenance. "Most of them were commissioned by passionate individuals in search of numismatic immortality." They were usually gifts or trade-bait. The commonest private tokens are R-4 (74-200 known) and more than half of them are rarer than an 1804 silver dollar (R-6, 13-30 known). Of the private tokens and trial strikings shown in the Bobbes' exhibit, twenty-five were R-8 (1-3 known)! Chronologically, the earliest private token was Hackney Middlesex 309, by David Alves Rebello, struck in 1795; the last was Middlesex 38, illustrating Robert Orchard's seventh and final token protrait and struck in 1803. These near-perfect tokens were both the die-work of Milton. Other drool-inducing private tokens included two of "six struck" Buxton Derbyshire 1 (one perfect and one with broken reverse die) and Lothian 6 (with University of Edinburgh in the exergue), one of 12 struck, a gem bronzed proof with broken obverse die, to boot. Also, two "vultures" to die for: gem prooflike uncirculated examples of Middlesex 32c (inner edge of rim finely milled) and Middlesex 32e (rim finely milled and also indented.)

Other titillating tokens deserve at least brief mention: an amazing complete run of Dorsetshire 2, 3, 4 and 5 (R. Allen Ironmonger, Poole, 1797); Fowkes' Elmsthorpe halfpenny, Leicestershire 1 (Elmsthorp, in tin) and 2 (in bronzed proof); Middlesex 4 (Goodmans Feilds/...Three Half Pence) in unc., an as made Middlesex 24 restrike, with extensive die rust; the unique Middlesex 34 (Spence Mendoza and Pandora's breeches halfpenny dies paired on a penny flan); Middlesex 35 (Heads of Mendoza and Ward/ Two Men Boxing) in MS 67 copper and CCl by 40 points (fig. 5); gem examples of Middlesex 191 and 202, which mate distinctive halfpenny portraits of George III and the Duke of York, respectively, with the T. Gorton British Penny (1797) die (these pairings concocted for sale to collectors by Skidmore); the popular and bizarre Uncharitable Monopolizer/Charitable Hand Middlesex 239 in white metal and copper and Middlesex 240 in white metal; Middlesex 339, Ibberson's small boar, in gem unbronzed copper, which the Bobbes believe to be at least RR; an "Oh, God!" bronzed proof Pidcock's Middlesex 439 (Rhinceros/Two-Headed Cow); gem copper strikings of RRR Warwickshire 7 and 9 (Great-heads/As If From Temple Bar...); a really nifty set of four different "Josephus" Priestley pennies (Warwickshire 32 silver, 32 Bis bronzed copper (unique), 33 bronzed copper and 33 white metal); and the attorney George Barker's enigmatic Warwickshire 69 Birmingham halfpenny with the head of Mercury, in prooflike red uncirculated.

Finally, many desirable uniface trial die strikings reside in the Bobbes' collection. Individual strikings include Anglesey 112, with its unfinished acorn border and crisscross of die file lines; the unique copper Hampshire 93, West Cowes halfpenny with draped bust of Fox; Staffordshire 1a (plain edge), trial of Richard Wright's Lichfield penny in memory of Richard Greene (here sans coat buttons and legends); and Suffolk 8, white metal obverse trial of Cardinal Wolsey, fully struck on a huge flan, with dramatic cud (fig. 6). Also a run of uniface obverse trial Druid halfpennies, Anglesey 379, 381 in white metal (fig. 7) and 383 were all unique, gems, plated in Dalton and Hamer, and ex. Dalton!

Particularly resplendent were two unique sets of private tokens and die trials illustrating the work of John Gregory Hancock, Sr. First, John Harding's Tamworth penny series: Staffordshire 6, 6 Bis, 6 Bis II (Davisson's 9 Bis), 7, 7a (white metal), 8, and 9 in copper and silver. Second was George Barker's Birmingham halfpenny series: Warwickshire 65 BisI, 65 BisII, 65 BisIII, 66 BisI, 66 BisII, 67a bronzed proof, 67b (tin), 68 bronzed proof, 68 red proof, and 68 tin!!

This necessarily brief accounting has meant to give the reader some appreciation of the quality and depth of the Bobbe Collection and how it has evolved. Jerry and Sharon still have many holes to fill . . . if they can obtain specimens that meet their lofty standards. In the future, they plan to pen a "Waters-type" companion for Dalton and Hamer, aspire to give a Conder Token ANA Summer Seminar in 1999, and will probably have SMALLER exhibits. As time's inevitable dimension asserts itself, they want to be able to "pass the baton" to an ensuing generation that will continue their passionate tradition of knowledge and care. Asked if they were feeling some letdown now that Noble and the 1998 ANA Convention have come and gone, they replied, enthusiasm undiminished, "...after purchasing all the large lots of Irish tokens in Noble we have found a new appreciation for the charming and crude Camac halfpennies. Except for Dublin 42, they were made to be used, being struck with cruddy dies on crappy planchets. So, on the ultra-rare occasion of finding one in uncirculated or near-uncirculated condition they still look like hell. We liken them to Vermont cents, wherein a beautiful circulated example might be quite exciting. Forget the "Office Boy" reverse or the "three errors," some of these have dozens of errors, and appear to have been made during or after a huge consumption of Guinness. Many dies are heavily pitted with rust, leading us to believe that there may have been some spillage as well. These tokens make us laugh."

Thanks, Mad Monarch and Lady G., for sharing your collecting zenith. It is an unusual creation that could only have arisen with optimum convergence of intrinsic sensibility, laboriously attained bedrock knowledge, access to superb material, and sustained acquisitive drive. The Conder series at the end of the twentieth century has two fine champions.

Acknowledgements: The author is grateful to the Bobbes for sharing much detailed information and for prepublication proofing of this profile for accuracy. Sharon has become quite a photo buff lately, and she supplied all of the figure illustrations.



Figure 7. Anglesey 381. Gorgeous unique white metal uniface obverse die trial striking in the Bobbes' collection. Ex. Dalton.



Figure 8. Sharon and Jerry Bobbe during the six hour dismantling of their unforgettably superb Conder Token exhibit at the 1998 Portland ANA Convention.

Collector's Cabinet

by

David S. Brooke

Bathing machines similar to those shown on the Lowestoft token carried swimmers into the sea for almost two hundred years. These beach-huts-on-wheels first appear in views of Scarborough (1735) and of Blackpool (1748), and were in common use in the later eighteenth century. A "modesty hood" was introduced by Benjamin Beale in 1753, and a convenient description of the improved model is found in Tobias Smollett's The Expedition of Humphry Clinker (1770):

Imagine to yourself a small, snug, wooden chamber, fixed upon a wheel carriage, having a door at each end, and, on each side, a little window above, a bench below. The bather, ascending into this apartment by wooden steps, shuts himself in, and begins to undress, while the attendant yokes a horse to the end next to the sea, and draws the carriage forward until the water is on a level with the floor of the dressing room, then he moves and fixes the horse to the other end. The person within, being stripped, opens the door to the seaward, where he finds the guide ready, and plunges headlong into the water ... A certain number of the machines are fitted with tilts, that project from the seaward ends of them, so as to screen the bathers from the view of all persons whatsoever.

The proprietors of such machines often provided waiting rooms where refreshments and reading materials were provided. The Lowestoft versions were apparently rather unusual since they were operated with a windlass rather than a horse and incorporated a latticed enclosure or bath under the canopy.

Photographs of Victorian beaches show them to have been crowded with bathing machines, some of which survived well into the twentieth century. The brawny and enthusiastic attendants (often women), the apprehensive bathers and the cynical drivers who had seen everything, were subjects for many caricatures in Punch. An amusing poem, supposedly left by a lady in a machine of the late 1790s, celebrates "the wonderful art of this little go-cart":

A peg for your clothes, a glass for your nose,
And shutting the little trap door,
You are safe from the ken of those impudent men
Who wander about on the shore.

I just suppose that it makes good sense to keep going with a series once one gets started, but the title of Dalton and Hamer's "bible" of late eighteenth century tokens is slightly in error. The reference contains a small number of what could be called "cross-over" or "bridge" tokens. They bridge the gap between the two centuries. And I wish this time to approach them from a different perspective -- that is: How are they listed in W.J. Davis' reference *The Nineteenth Century Token Coinage*? They do show that no matter how hard one tries, it is not always possible to fit everything into neat categories. Even though this might have been a problem for Mr. Dalton and Mr. Hamer, what's an odd nineteenth century token or two?

For the purposes of this article, the tokens in question would be all farthing issues -- since I implied last time that I was going back to the farthing box. They would be dated 1801 to 1804 to use the date designation from R.C. Bell's *Specious Tokens and Those Struck for General Circulation 1784-1804*. The discussion would of necessity exclude the lead farthing issues of Scotland listed in Davis of which Waters says that: "No information can be given about these 1/4 d tokens other than that in the printed notes."

Davis credits S.H. Hamer in the introduction to his book. What would it have been like to have been a fly on the wall of the room in which these two gentlemen were having a discussion?

The first issues of interest are Middlesex numbers 1061, 62 and 63. They are three of the farthing issues of Robert Orchard. Number 1061 has an obverse inscription which refers to Orchard as a grocer and tea dealer with the address of his shop. Interestingly, Dalton and Hamer refer to the standing figure on the reverse as a "Turk" while Davis calls him a "Chinaman." Could it be that Davis and Hamer couldn't agree on this term? This token makes reference to the issuer being a "maker of chocolate and cocoa on a new principle." The token is dated 1803. Number 1062 is not a dated Orchard issue. Number 1063 shows us a bust of Orchard with the tea dealer description once again. The reverse show the 1062 reverse -- a four story building referred to as his "tea warehouse." This token is dated 1804. These farthings are listed in Davis' reference on page 78 as numbers 66 through 68.

Another farthing token series which begins in the eighteenth century and ends in the nineteenth belongs to Pidcock. They are dated 1801 and strictly speaking, do belong in the very first year of the nineteenth century. They are Dalton & Hamer numbers 1069 - 1073. Pidcock didn't date his eighteenth century issues -- why did he do so in the nineteenth century? Pidcock's menagerie or zoo or spectacle is referred to in Davis' book. He quotes the LONDON MORNING CHRONICLE of May 17, 1808 which wrote of Pidcock's show as:

The grandest spectacle in the universe is now prepared at Pidcock's Royal Menagerie, Exeter Change, Strand, where a most uncommon collection of Foreign Beasts and Birds,

many of them never before seen alive in Europe are ready to entertain the wondering spectators. This affords an excellent opportunity for Ladies and Gentlemen to treat themselves with a view of some of the most beautiful and rare animals in creation. Amongst innumerable others are five noble African Lions, Tigers, Nylghaws, Beavers Kangaroos, Grand Cassowary, Emus, Ostriches &c. indeed such a numerous assemblage of living Birds and Beasts may not be found for a century to come. This wonderful collection is divided into three apartments at one shilling each person, or the three rooms for two shillings and sixpence each person.

Would he have accepted the equivalent in his farthing tokens for the admission price?

Number 1069 is listed in Davis as number 69 on p. 78. The obverse shows the reclining lion (as D & H 1064) and on the reverse is a beaver. Number 1069 *Bis*, which is struck on a halfpenny is referred by Waters as a "workman's freak." On number 1070 the obverse is the lion and on the reverse is the monkey known as the wanderow or "wanderoo." The wanderoo is a monkey worshipped by the natives of the Indian Peninsula. This description comes from a little piece of paper that is in the envelope with my farthing. Its origin is lost for me in the mists of time. Number 1071 is the beaver/cockatoo combination. Number 1072 is the beaver/pelican and number 1073 is the wanderow/pelican. These tokens are listed in *The Nineteenth Century Token Coinage* on pages 78 and 79 as numbers 70 -- 73.

The last farthing to be written about is Middlesex number 1174, which is listed in in the "Pro Bono Publico" section. It has the monogram initials HB on the obverse and a tobacco cask on the reverse. There are several references in Dalton and Hamer to issuers with the initials "HB". Davis lists this piece under Non-local as number 116 on page 260.

So even an eighteenth century purist would have a hard time collecting the tokens of the eighteenth century without having to put a foot into the nineteenth. This is especially true for the Pidcock issues which truly do represent the best of these "bridge" tokens. This is one of the reasons why I am very interested in the tokens which both pre-date as well as post-date the eighteenth century series. It is not possible to ignore this connection. One cannot. Dalton and Hamer didn't and who would want to anyhow?

References Cited

Davis, W.J., THE NINETEENTH CENTURY TOKEN COINAGE, Seaby/Durst reprint edition, 1979.

Dalton, R. and S.H. Hamer, THE PROVINCIAL TOKEN COINAGE OF THE EIGHTEENTH CENTURY, Quarterman Publications Inc., 1977.

Waters, Arthur, W., NOTES ON EIGHTEENTH CENTURY TOKENS, Seaby's Numismatic Publications, 1954.

and once again -- thanks to R.C. Bell.

1st October, 1998.

Mr. Wayne Anderson,
Conder, T.C.C.

Dear Sir,

May I say how much I enjoyed Dr. Doty's article on Inverness tokens, contained in Conder No.9. However, perhaps I might be allowed to correct certain misapprehensions he appears to labour under as regards the state of Soho Mint Die Technology. In the realm of die multiplication they were far more advanced than he gives them credit for. For readers interested in a brief description of Soho's method of multiplying dies see the Appendix to this letter (To be printed at the Editor's discretion).

Before commencing any coinage at Soho it was standard practice for a small reservoir of working dies to be produced from the master or matrix dies. The number of working dies produced varied enormously depending upon the quantity of coins to be struck. A small token order might only justify a pool of half a dozen dies, but a major coinage order such as for the East India Company might merit over one hundred dies on standby. It is this ability to perfectly clone any number of working dies from one original matrix which is known as the complete hubbing of dies. It is Dr. Doty's contention that the Soho Mint did not possess this capability in the 1790s, but I hope that the table produced below proves otherwise. It demonstrates that in the majority of instances the Soho Mint die hubbing process was sufficiently sophisticated to defeat the best endeavours of those inexhaustible variety detectors Messrs. Dalton & Hamer. Also shown for information purposes is the charge made against each coinage for the cost of engraving the original matrix dies. It will be observed that the costs are substantially higher than the Guinea a die that Dr. Doty quotes as being the sum commonly charged by Boulton at this period. In fact the only coinage that seems to answer this criteria is that for Dundee (Croom) where the overall die charge has been minimised by the simple austere reverse bearing a six line inscription.

Token	Date	Denomination	Approximate Mintage	D & H Number	Matrix Die Charge
Anglesey (Parys Mine Co)	1791	1d	34,320	DH255	-
Cornwall (Cornish Copper Co)	1791	1/2d	76,070	DH2	-
Southampton (Taylor & Moody)	1791	1/2d	194,255	DH89	£21.0.0.*
Glasgow (Shearer)	1791	1/2d	483,552	DH2	£21.0.0.*
Inverness (Mackintosh Inglis, etc.)	1793	1/2d	122,577	DH1	£4.4.0.
Inverness (Mackintosh Inglis, etc.)	1794	1/2d	96,668	DH2	-
Lancaster (Daniel Eccleston)	1794	1/2d	87,868	DH57 (DH58 is DH57 repolished with parts of design erased)	£5.5.0.
Penryn Volunteers	1794	1/2d	16,290	DH4	£5.5.0.
Bishops Stortford	1795	1/2d	22,480	DH4	£4.4.0.
Hornchurch	(1795)	1/2d	10,563	DH33-34	£8.8.0.
Inverness (Mackintosh Inglis, etc.)	1795	1/2d	79,316	DH3	-
Dundee (Croom)	(1795-96)	1/2d	52,565	DH12-13 DH14-15 with their plain rounded edges are not typical Soho Mint strikings	£2.2.0.
Inverness (Mackintosh Inglis, etc.)	1796	1/2d	82,530	DH4-5	-

The more astute reader may realise that there are a couple of omissions from the above list which at first sight do not support the writer's opinion with regard to Soho's die hubbing capability. They are as follows:-

Anglesey (Parys Mine Co)	1791	1/2d	1,150,784	DH386-391	-
Leeds (Brownbill)	1793	1/2d	179,410	DH31-41	£10.10.0.*

*Although these die charges seems abnormally high, it might have been a method of encouraging large token orders. In all instances the charges were correspondingly reduced by 2 Guineas for every ton of coinage struck.

The two coinages referred to above share the common characteristic of having been struck from concocted dies. In the case of the 1791 Anglesey Halfpenny the dies were derived from matrices of the Anglesey 1789 Halfpenny. All the varieties listed by Dalton & Hamer appertain to the modified reverse where the old date has been removed from the Punch and 1791 inserted into the individual working dies. A similar situation arose with the Leeds Brownbill token. Late modifications to the design were incorporated in the working dies rather than going to the additional expense of engraving new matrices. Thus on the obverse we find a wool-comb being added to the plain Bishop Blaze of DH29. Whilst on the reverse, foliage was introduced into the bare background of DH30. These additions allow individual dies to be recognised. For the Brownbill coinage it gives an indication of how many working dies would typically be used in the production of 179,410 tokens. As so often happens it is the exception which helps prove the rule. By 1791 the Soho Mint had perfected the art of die hubbing to such an extent that they had succeeded in ensuring that all coins of a certain denomination were virtually identical. If desired, Boulton possessed means to go even further! With the aid of Dupeyrat's polygraphic or portrait lathe - the precursor of the modern reducing machine - he was capable of extending this uniformity of design across a range of denominations.

With best regards,

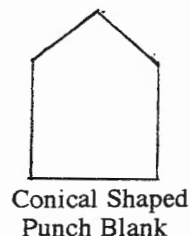
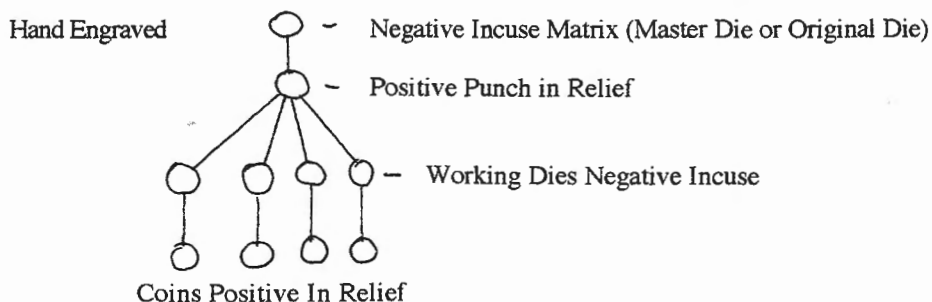
David Vice
David Vice

APPENDIX

Of all the areas of the Soho Mint, it was the Die Department where Matthew Boulton's personal influence was most keenly felt. Right from the start of his steam operated coining press he was very conscious that he was being punished for his very efficiency. His Soho coining machines were so much faster than the conventional press that his dies required changing at shorter time intervals. It was therefore imperative that significant advances be made both in the speed of production of new dies and then in extending their subsequent life cycle. Without these improvements much of the benefits of faster coining presses would be eroded away.

Central to Boulton's task was finding the most suitable form of die steel to be utilised. His ideal was to find a material which was both soft and malleable in its annealed condition, but extremely hard when it was heated and quickly quenched. These requirements were best answered by Benjamin Huntsman's newly produced crucible steel. Bars of this steel arrived at Soho where they were forged and cut off into the lengths of a die. If the forged die blank is to be used to create a master die or original matrix, the piece of steel is turned to a flat end then strengthened by driving a carefully welded ring of hot iron onto it.

The die blank is then given to the engraver who prior to embarking on his intricate and delicate task softens the steel a little to make it more manageable. Then using various miniature hand chisels with a flicking motion of his wrists he makes a series of incuse cuts to form the required design. On completion the die undergoes a range of heat treatments. The die is first hardened and then tempered to remove the accompanying brittleness. After a final polish the master die was now quite capable of striking coins, but this was not its primary function. Indeed it was too valuable to be frittered away in such a frivolous manner. It had a far more important role to play, namely, acting as a blueprint for the cloning of many hundreds of look-a-like working dies. This it accomplished in the following manner:-



The negative incuse matrix die was forged upon another steel die blank to create a positive relief working punch. The die steel to be used for creating the punch underwent the following treatment.

1. Forging.
2. Turning to give a conical shaped end rather than a flat one. The degree of conicality given to the punch was dependent upon the depth of engraving on the matrix die. The greater the depth the greater the conicality.
3. Anneal by heating hot in boxes.
4. Brush bright.
5. Strike in a multiplying press (i.e. heavy duty coining process). The punch blank was placed in the top position of the press and the matrix requiring multiplying in the bottom position.
6. Repeat steps 3 - 5 as many times as deemed necessary. On the initial blow of the press the conical portion of the punch takes up just the centre of the engraving on the matrix. With each succeeding blow the punch takes up more of the design as it expands radically across the table of the dies. This process is repeated until the complete table including the lettering has been taken up by the punch.
7. Examine and repair.
8. Turn to size in a lathe.
9. Harden and temper in oil.

The positive relief working punch was now ready to be forged upon yet another steel die blank to create a negative incuse working die and it was this which was subsequently used to strike the coins. The process used was basically as described above except that it was much more easily accomplished. Considerably less effort was required to get the metal to flow in a downwards direction than upwards.

Although others were capable of multiplying just the central portion of the design, Boulton appears to have pioneered the complete hubbing of dies. He succeeded where others failed because of his systematic experimentation. He was prepared to test the new improved steels using advanced heat treatment techniques until he found the requisite blend. He was never satisfied with any solution. Different steels from new sources were continually tried. All the die blanks were stamped with a code which referred to the batch of steel from which they were forged. By analysing their subsequent performance under the press he was able to choose which to discard and which to persevere with. By this gradual process he was able to continuously upgrade his steel and thereby extend die life.

Dear Mr. Anderson,

I found this ad in the December, 1937 issue of "The Coin Collector's Journal", and I thought you'd enjoy it. It might also make an interesting one page item in the CTCC journal.

Best wishes,

Mike Grogan
CTCC #48

December, 1937

**A SPECIAL COLLECTION OF
200 ENGLISH TOKENS OF THE
18th AND 19th CENTURIES**

Recent purchases have enabled us to prepare several of these special collections. These are not the ordinary run of cheap pieces, many of them being pedigreed and having a long established value of several dollars or more each. Each piece is in either uncirculated or proof condition and there are no duplicates. The collection is contained in the EASY DISPLAY SYSTEM, and is carefully attributed.

It would cost several times this amount to buy each piece separately and we doubt if many of them are ever offered for sale in the present day market.

The Collection of 200 Tokens

Post Free \$50.00

WAYTE RAYMOND, INCORPORATED

580 Fifth Avenue, New York

NOTICE TO ALL

*I have been selected and answered the call.
But I leave a legacy which survives mortality.
Meanwhile, I shall appeal to the highest tribunal
to aid those I left behind.*

Donald L. Peifer

*who passed peacefully from this dimension
August Twenty Fifth, Nineteen Hundred Ninety Eight*

Ex Libris

I'm sure we all wish that we could have attended the Noble Sale in Melbourne, Australia. However, as a token event of that magnitude is unlikely to present itself in the near future, your CTCC Library has the next best thing. Jim Noble has been gracious enough to present us with the hardbound version of the sale. Limited to just 30 copies (ours being #29), this handsome volume is bound in sturdy blue cloth with gilt lettering on the spine and front cover. It contains the magnificent Catalogue of the Noble Collection along with a special errata sheet and the complete prices realized. It is inscribed, "For the CTCC Library. This catalogue will always bring joy to my heart and fond memories of our little copper treasures. Good collecting dear members. Jim Noble 21/ 8 / 98". Thank you, Jim Noble, for your generosity and for your great contribution to our hobby over the years.

Michael Grogan CTCC #48 writes, "I recently purchased a set of *The Coin Collector's Journal* published by Scott Stamp and Coin Company. The journals contain a series of articles over several years by H. R. Stephens entitled, *Sightseeing in the British Isles via Conder Tokens*". Michael was kind enough to make two copies of the relevant articles and donate them to the library. They are quite interesting and difficult to find as a complete set. Thank you Michael!

Last and certainly least (but really appreciated!), Cliff Fellage made a cash donation to the library. This brings our total bankroll to \$111.32. Let me know if there is a particular item that you think the library should consider purchasing.



Photographs of the obverse and reverse of the 1787 shaved and engraved reverse shilling which was purchased by Jim Noble (from his own auction, part lot #1989), and donated by him to the CTCC. Photography courtesy of Sharon Bobbe.

MEMBERSHIP LOCUS REPORT

Alabama	1	Minnesota	19
Alaska	1	Mississippi	1
Arizona	3	Missouri	1
Arkansas	1	Nebraska	4
Australia	1	Nevada	3
California	30	New Hampshire	4
Canada	3	New Jersey	8
Colorado	5	New York	17
Connecticut	12	North Carolina	3
Delaware	-	Ohio	10
England	23	Oklahoma	2
Florida	4	Oregon	6
Georgia	-	Pennsylvania	6
Hawaii	1	Saudi Arabia	1
Idaho	2	Scotland	2
Illinois	8	Texas	3
Indiana	4	Vermont	-
Iowa	2	Virginia	1
Kansas	2	Wales	2
Kentucky	3	Washington	10
Maine	2	Washington, DC	2
Maryland	4	West Virginia	2
Massachusetts	9	Wisconsin	2
Michigan	4	(Total United Kingdom =	27 see above).

TOTAL NUMBER OF ACTIVE MEMBERS, 234

NEW MEMBERS

<u>NUMBER</u>	<u>NAME</u>	<u>CITY & STATE</u>
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306	N. G. Brodie	Glasgow, Scotland
307	P. Glews	Dudley, England
308	A. T. MacMillan	Edinburgh, Scotland
309	D. Pennock	Kent, England
310	M. J. Roberts	Huddersfield, England
311	A. J. Wagner	Sutton Coldfield, Eng.
312	D. M. Young	Somerset, England
313	George Sherman	Altadena, CA
314	Dr. Gary Sriro	Villa Park, CA

THE TOKEN EXCHANGE AND MART

OUR RULES: CTCC members, in good standing, are cordially invited to dispatch their articles and advertisements to the CTCC editor for publication in the JOURNAL. Articles are always needed and appreciated. Articles do not have to be camera ready, but I appreciate it when they are camera ready, and they are always published free of charge for the benefit of the membership. Advertisements are needed and appreciated just as much, and up to twelve (12) lines are **FREE!** Full page ads are **\$75.00**, one half page ads are **\$37.50**. Ads larger than the free twelve (12) line ads must be camera ready. All paid ads must be paid for when submitted; thus, eliminating the possibility for confusion, and the need for costly, unnecessary, and time consuming billings and follow up. The Club operates on a cash basis. Ads submitted without full payment will not be accepted or published. The content of ads and articles shall be limited to "Conder" tokens, and related numismatic literature, coins, tokens, and collectibles. Ads or articles may either be accepted or rejected at the discretion of the editor. All articles and ads must be accompanied by your membership number. Only members can participate in the journal and all other Club activities. The Club rules are designed to be simple and few, please comply with them. The deadline for the MARCH 15th, 1999 issue is FEBRUARY 25th, 1999. Journals are issued quarterly. Your articles and ads must be sent to the president and editor: Wayne Anderson, PO Box 1853, Maple Grove, MN 55311-6853. The only requirement for membership is the initial payment of an annual membership fee of \$25 US or £16 sterling. You will be billed again after you have received four issues of the journal. The "Conder" Token Collectors Club reserves the right to accept or reject (without explanation) any application for membership. The "Conder" Token Collectors Club, and/or its president, reserves the right to revise these rules at any time for the good of the club and its members.

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CTCC #125

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" DH 39,unc,toned,St. Pauls, with date \$95
" DH 226,unc.70% red, few spots, nice, \$150
" DH 253,beautiful toned unc.ex-Noble \$275
" DH 286,XF, toned, nice clean piece \$50
" DH 710,GXF, toned,ex-Eklund, nice, \$125
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DEAR COLLECTOR

YOU MAY HAVE SEEN MY NAME IN THE NOBLE SALE CATALOGUE. IN 1984 HE BOUGHT 382 TOKENS FROM MY COLLECTION (SEE CTCJ NO. 9) ACTUALLY 383, BECAUSE THE SAWBRIDGEWORTH PENNY ALSO CAME FROM MY COLLECTION – I BOUGHT IT IN THE JAN SALE FOR THE “CRAZY” PRICE OF ABOUT US\$ 5500!!! AT THE NEW LEVEL YOU’VE GOT TO BE A SERIOUS COLLECTOR AND I’M PLEASED THAT SHARON AND JERRY HAVE NOW GOT IT IN THEIR COLLECTION. WELL DONE!

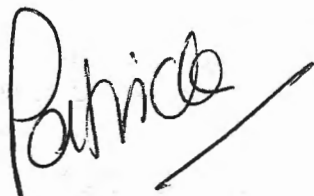
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PATRICK DEANE

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BRITISH TRADE TOKENS



Suffolk, Ipswich
J Conder Penny 1795. DH 10
*Reverse: View of
Wolsey Gate*



Warwickshire, Birmingham
Penny, 1798
*Reverse: Presentation of colours to the
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The catalog was mailed December 7.

If you did not receive this catalog, you are not on our current client list.

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AR



AR



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